

# SCREENLAND

JANUARY, 1926

PRICE, 25 CENTS



BETTY BRONSON, Colorgraph by Paul Hesse

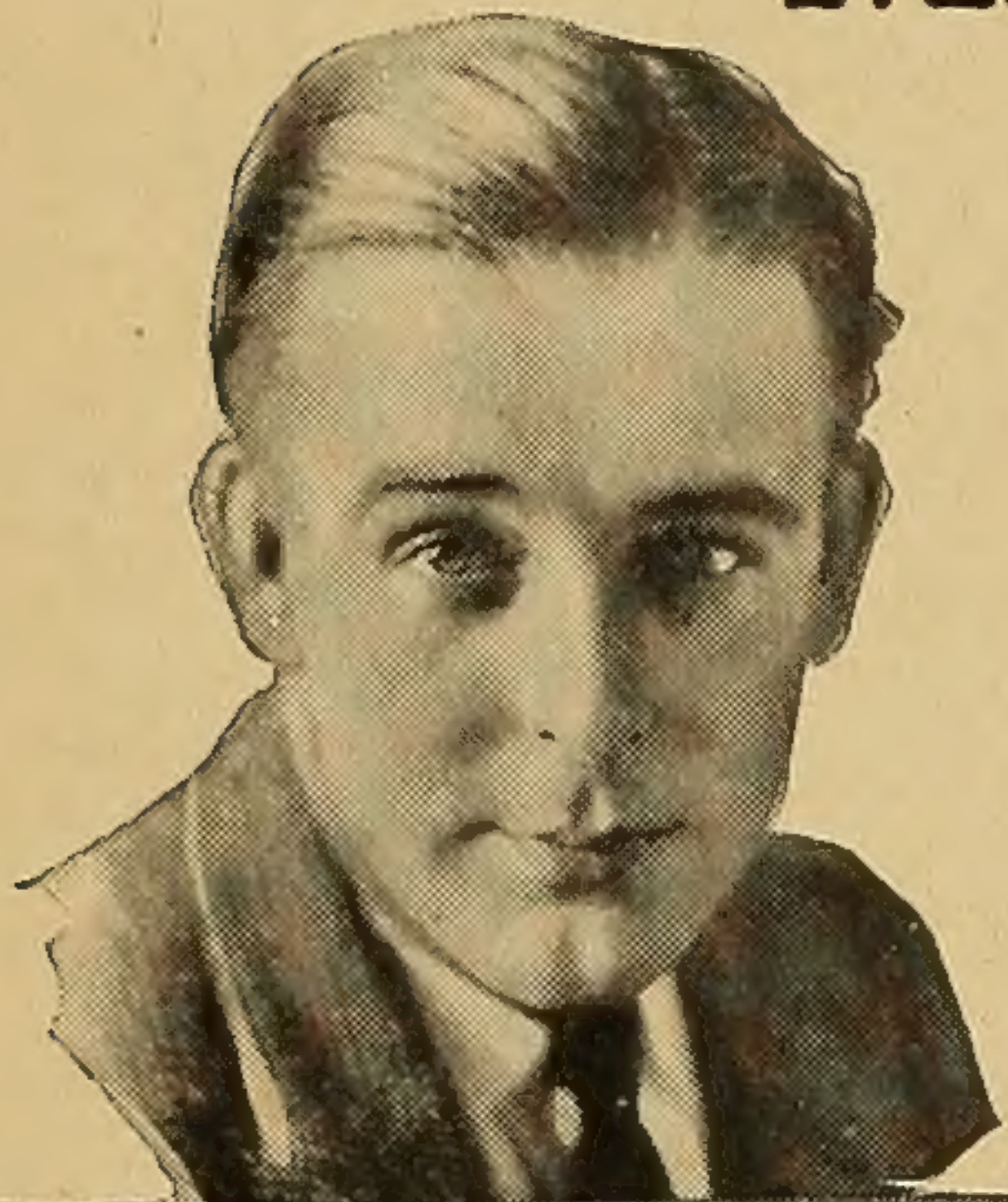
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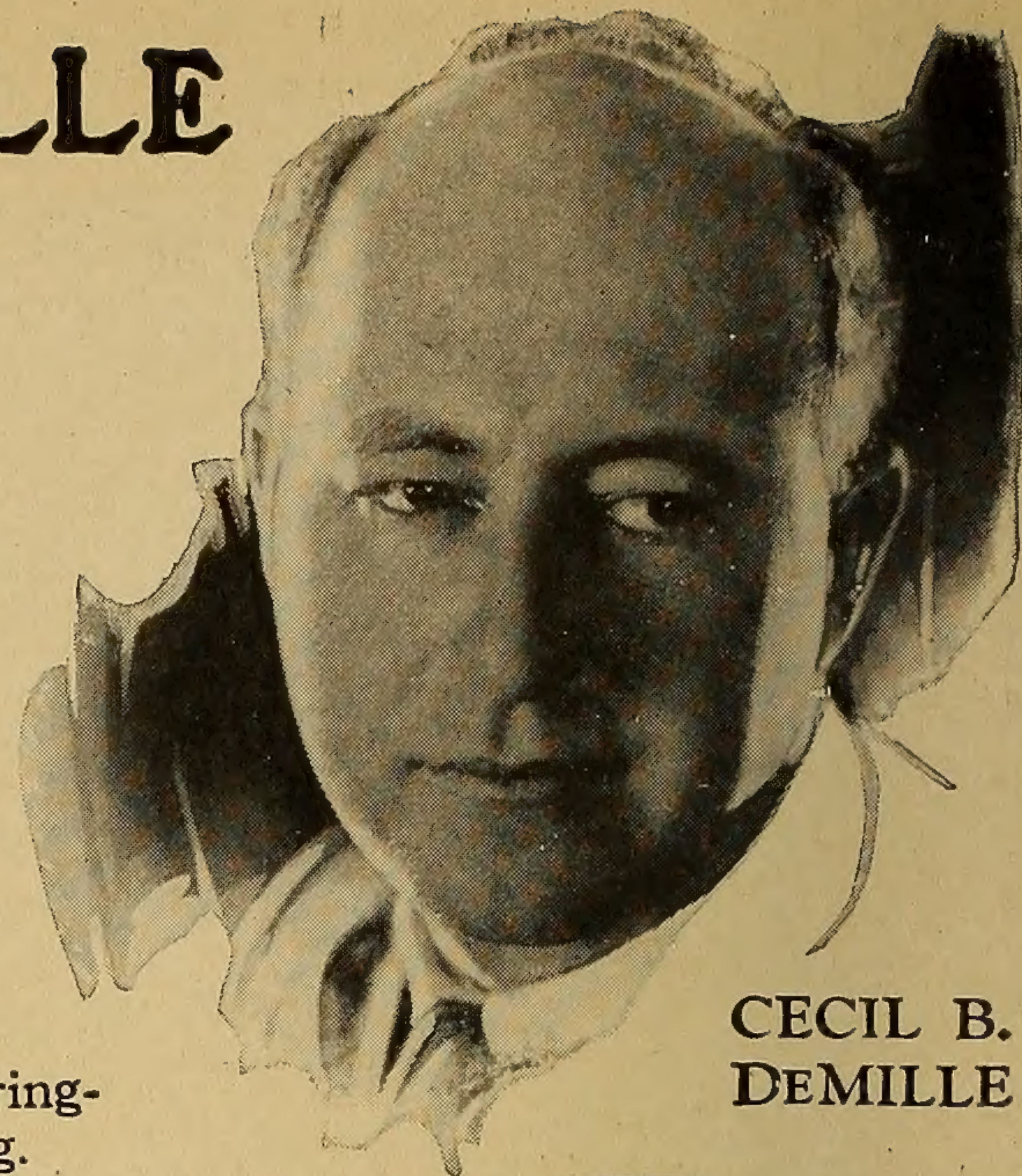
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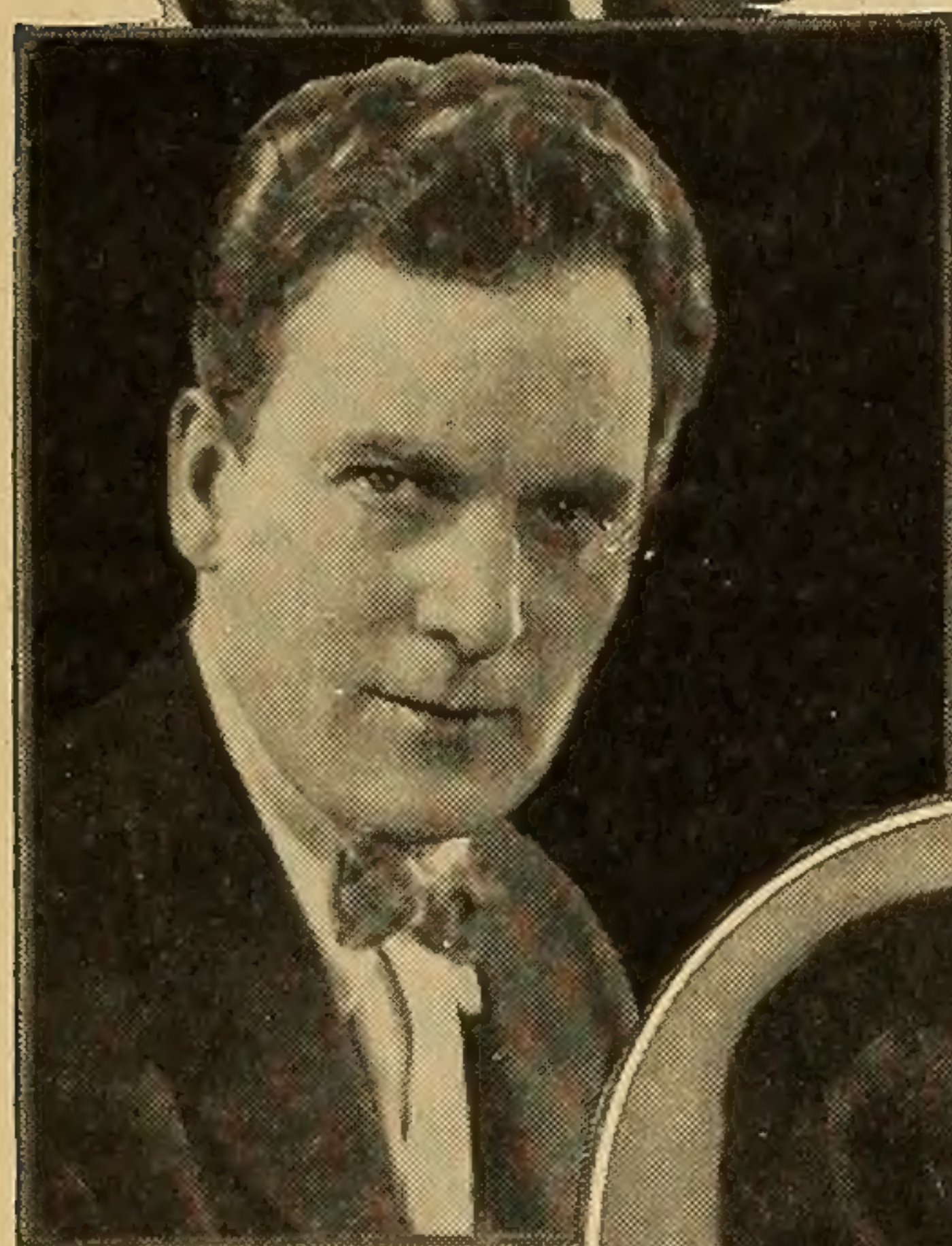
# HOW DOES CECIL B. DEMILLE MAKE HIS STARS?



*The Great Producer who has made many of the Screen's Leading Artists famous, is constantly discovering and developing new personalities for your enjoyment.*



CECIL B. DEMILLE



Wallace Reid, Thomas Meighan, Gloria Swanson — stars made by Cecil B. DeMille.

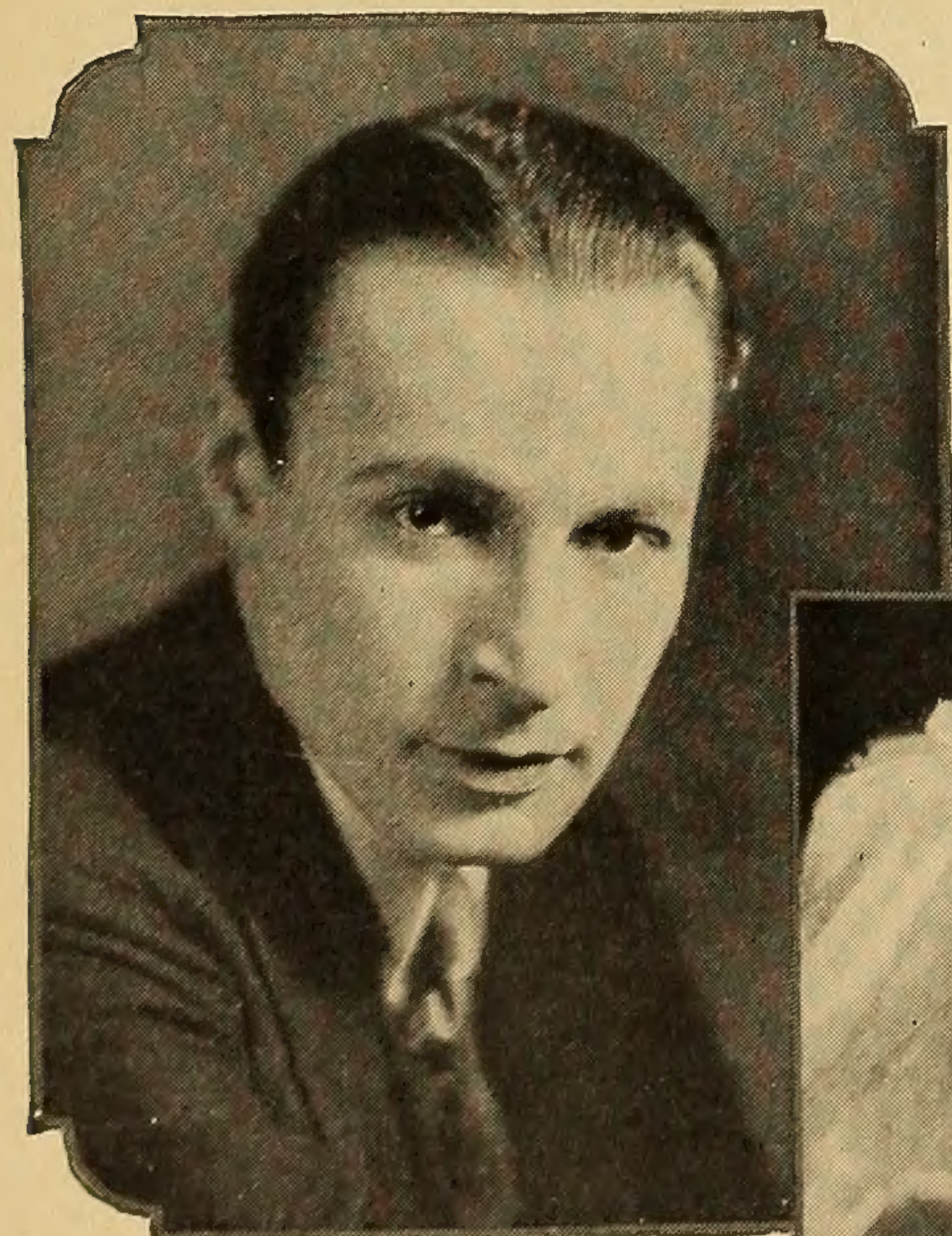
**C**ECIL B. DEMILLE has a genius for bringing screen talent to its fullest flowering.

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Today DeMille places before you the superb gifts of Leatrice Joy, Rod LaRocque, Vera Reynolds, Joseph Schildkraut, Jetta Goudal, William Boyd, Robert Ames, and dozens of others—some already famous, some rapidly mounting the ladder that leads to fame. In each one you will discover some irresistible quality of appeal — the endearing charm that makes public favorites.

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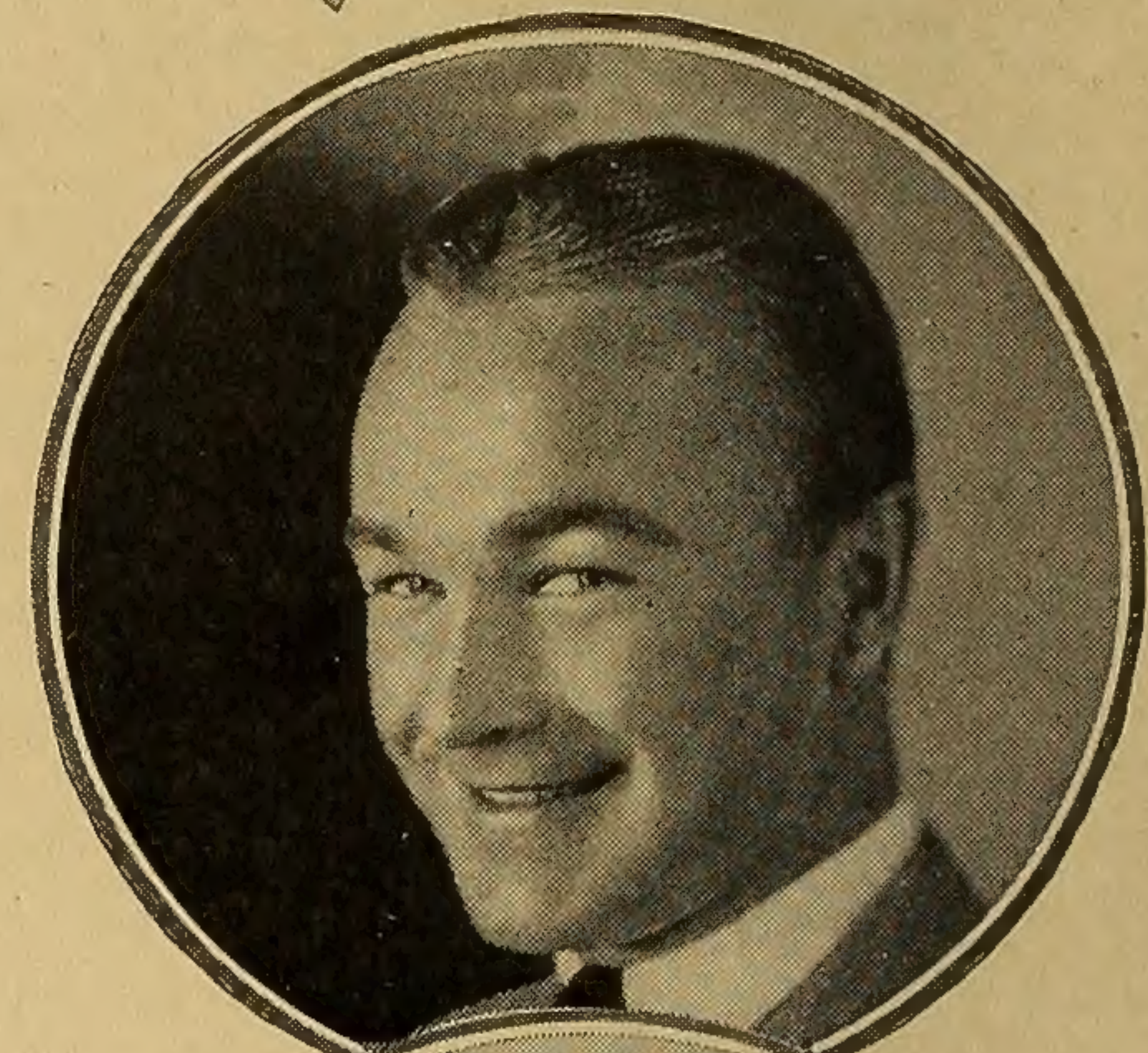


Rod LaRocque's magnetic personality makes him a favorite. Do not miss seeing him in "The Coming of Amos", "Braveheart", "Red Dice" or "Bachelor's Brides".



The beauty and poise of Leatrice Joy are unusually effective in her new pictures, "The Wedding Song", "Hell's Highroad", "Made for Love" and "Eve's Leaves".

Fresh and winsome—Vera Reynolds captures hearts everywhere as the lovely little heroine in "The Road to Yesterday".



Above are notable artists in "The Road to Yesterday". Top—William Boyd, lovable true American type. Center—Jetta Goudal, baffling, bewitching. Bottom—Joseph Schildkraut who is as splendidly successful on the screen as on the stage.

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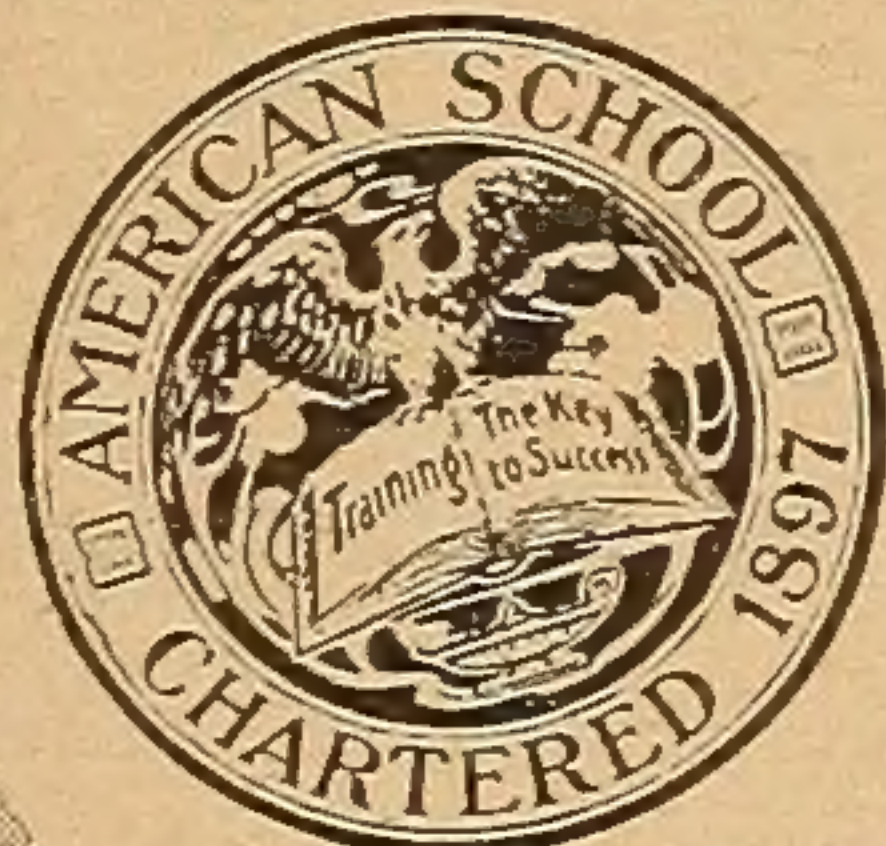
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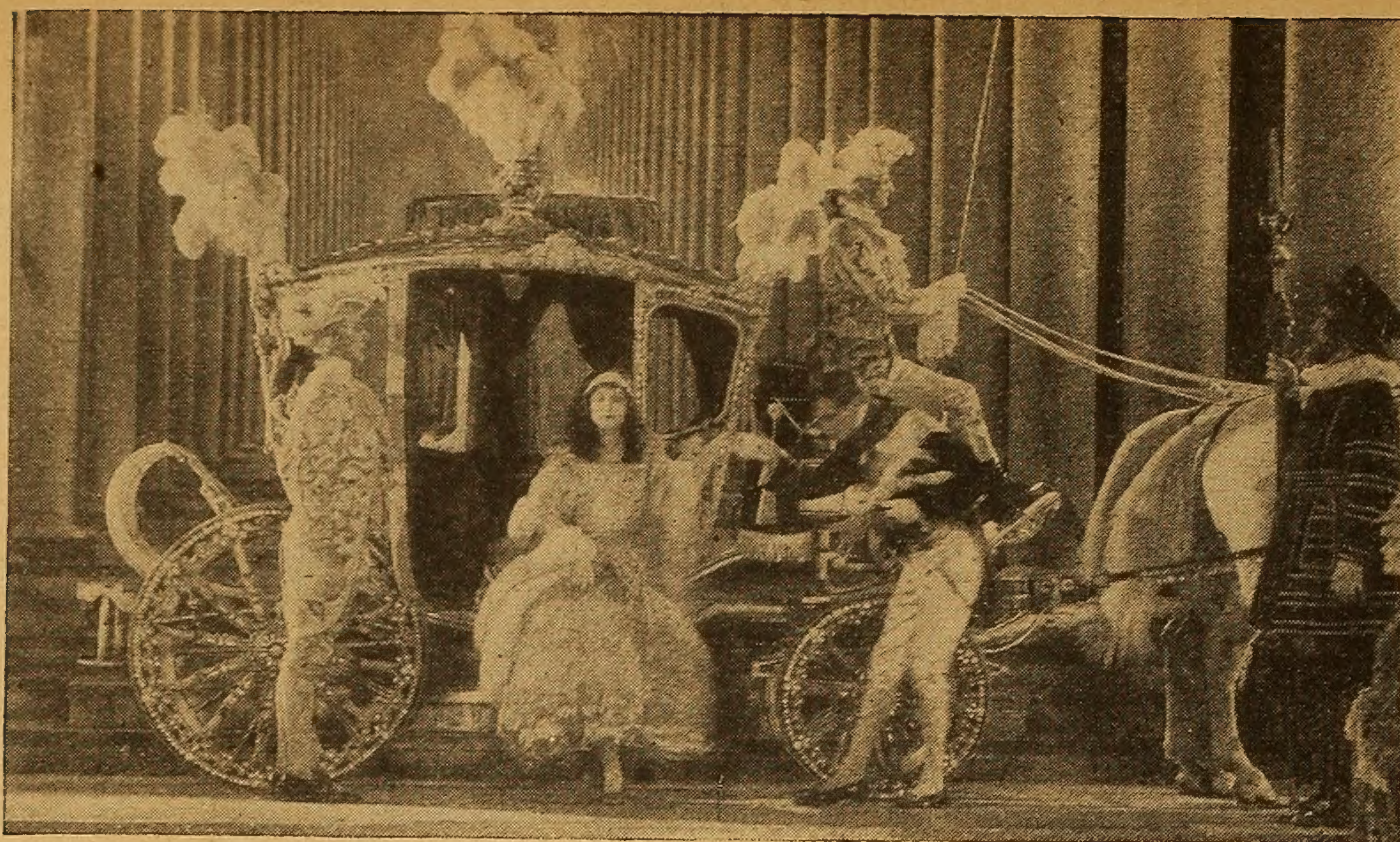
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SCREENLAND is published on the 10th of the month preceding the date of issue.



☞ Betty Bronson, the girl on the cover, as "Cinderella" after the magic wand has turned her humble pumpkin into a coach and four.

# SCREENLAND

January, 1926

*"The Spirit of the Movies"*

VOL. XII, No. 3

Eliot Keen, Editor

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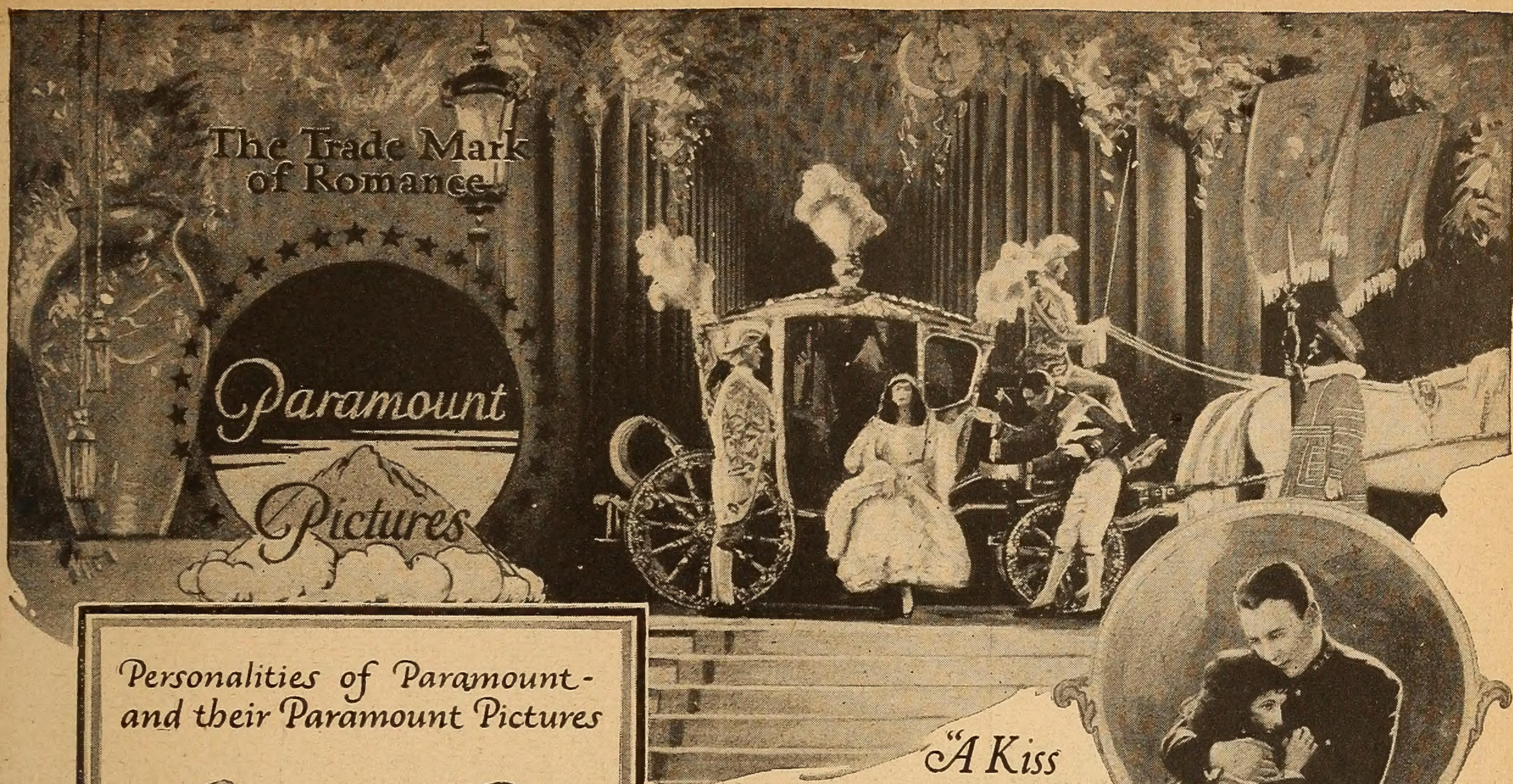
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### Personalities of Paramount- and their Paramount Pictures



Betty Bronson

Where the Peter Pan girl appears, hearts grow lighter. There's more than a touch of fairyland about her, and the work-a-day world seems slow when she's around. See her in "Are Parents People?" "Not So Long Ago," "The Golden Princess,"



Herbert Brenon

He directed "A Kiss for Cinderella." Remember how "Peter Pan" delighted you! He directed that, too! Other Paramount Pictures of his are: "The Street of Forgotten Men," "The Little French Girl," and "The Song and Dance Man."



Gloria Swanson

Gloria Swanson's success and popularity sweep forward like a tidal wave. Her Paramount Pictures are centers of fascinated human groups at all points of the compass. See her in "Madame Sans-Gene," "The Coast of Folly," "Stage Struck."



Thomas Meighan

People who would not stir to see a king pass by would break half a dozen appointments to meet Tom Meighan. His is a triple success; a man's man, a woman's man, and the kid's man, too! Be sure to see "Old Home Week," "The Man Who Found Himself," and "Irish Luck."



D. W. Griffith

D. W. Griffith's "That Royle Girl" reveals more mastery than ever. Griffith's Paramount Pictures are the harvest of his art. See Carol Dempster, W. C. Fields and Harrison Ford, in "That Royle Girl." Watch for the huge Griffith special, "Sorrows of Satan," by Marie Corelli.



Pola Negri

Pola Negri is a complex and dramatic personality whose charm is today exercising its full power in the United States. Michael Arlen is writing "Crossroads of the World" especially for her. See her in "Flower of Night," and "A Countess in Iowa."

### "A Kiss for Cinderella"

Herbert Brenon Production

## Paramount's Xmas Gift to All! Nation-wide Showing Week of December 28th

If you seem so much older than you used to, if you feel that life might be a little kinder to you than it is, come watch Betty Bronson and Tom Moore contrive happiness out of old boards, small feet and a policeman's point of view!

The peculiar thing about "A Kiss for Cinderella" as about "Peter Pan," is that although children enjoy it intensely there are ten times as many grownups in the long lines at the box offices!

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An Answer Page of  
Information

Address:  
MISS VEE DEE  
SCREENLAND,  
236 West 55th Street  
New York City

L. A. M. Richard Dix was Richard Brimmer in his youth; Mary Hay was christened Mary Hay Caldwell; Rudolph Valentino owns to Rodolph Guglielmi; try and say it without gulping. Pola was Appolonia Chalopez, but the others are their real names. Oh help, I'd hate to tell you who I think the wickedest woman in the movies—pick your own! I bar religion and politics from this page because I'm fond of life and loathe the hospital!

Lorraine Rizz. Too late for the October issue, Lorree! Tom Mix is forty-four. You want "some statements about Clara Bow," so I state hereunder that Clara is 19, height 5.3 and a half; she won a beauty competition in her neighborhood, which is Brooklyn, and she has features, even as you and I. Her main worry seems to be that she'll lose her girlish figure, and rolling the rounds of the floor in her Californian bun galow is Clara's idea of a good time.

E. F. Thanks for Greetings, which arrived in time for the Christmas number. As to information—well, you should have come to me in the first place, and I'd have told you Syd Chaplin has brown eyes, both of them, and that he was born in Cape Town, South Africa.

B. B. Mary Brian is 17 and she's 5.4, but still has time to grow another foot or so.

Evelyn C. Alberta Vaughn was born in Ashland, Ky., in 1906. She is 5.2, and weighs 106. Now doing a series with Larry Kent, and if the flappers don't lose their hearts to the handsome Larry I'll be mighty surprised.

Francis Murdock. Never heard of an actress named Dorothy Sertdom. Perhaps you mean Dorothy Seastrom? If so, she's with Famous Players, Vine Street, Hollywood.

Just Pete. Your letter was very interesting. Don't think it can be the same Marion Davies you went to school with, as Miss Davies' real name is Douras and I understand she was born in Brooklyn and educated in New York. But Marion Davies isn't a bit upstage, and I'm sure would be glad to hear from an old school pal.

Elmer Gordon. Here's your answer, Canadian. Rin-Tin-Tin was born in France and Tony is a California horse. Mary Astor, born 1906, has brown eyes and auburn hair. Evidently John Barrymore thinks Mary ideal for the part, so we'll all look forward to seeing this delightful pair in "Paolo and Francesca."

Nobody. The day I typed your answer I nearly "froze" too, so you have my sympathy. See I answered another enquiry from Canada just before yours, only he's from Ontario. Yes, the 109 questions did rather upset my equilibrium, but I'm all rested up now and ready for more, so bring on your curiosity. The Paramount School has filled its quota of students. Bebe Daniels was born in 1901 and Ramon Novarro in 1899. Why hesitate to write? We're all just mortals, you know.

Buzzy. Probably the United Studios, Hollywood, will find Reed Howes. Charles Ray will shortly be seen in "The Winner," and Henry B. Walthall will rejoin D. W. Griffith, it is rumored. I agree with you; we don't see Walthall nearly enough and an actor of his calibre is too unusual to be hidden away. Dick Barthelmess with Tec-Art Studios, 344 West 44th Street, New York. Raymond Hatton 1401 Western Ave., Hollywood. Glad you think our covers look "human." That's the real object of them: Natural portraits in natural color.

Bo (N. Y.). Douglas Fairbanks, Jr., is with Famous Players Lasky at Astoria, and he is just 17. Send along 25 cents and I'm sure you'll get his photograph.

Wilana (Denton, Texas). It's very nice of you to feel that my answers will cast the final vote. Irene Rich's daughters are fifteen and eight respectively. I don't know the names of her former husbands. "Ben Hur" will probably be released ere this answer appears in print. Norma Shearer is still single, and Norma Talmadge was born in 1897. Constance Talmadge and Buster Collier are not engaged, just rumored, denied and rumored again! Greta Nissen is 22; Virginia Valli was born in 1895; Florence Vidor is 30; Betty Bronson was born 1906, and Percy Marmont is in his thirties. Harold Lloyd's glasses haven't any lenses and he doesn't wear them off the screen.



Harold is a mighty good-looking fellow, take it from me. Of course both hands are his own; only his fingers were injured in that explosion years ago. Ernest Torrence's son is about 18 and had his first part in "The Pony Express." Elliott Dexter, Tom Mix, Hope Hampton, Corinne Griffith, Jacqueline Logan are a few of the best known players hailing from Texas. Florence Vidor pronounces her name Vee-door, and Valli is pronounced Val-ee.

Mary C. Rudolph Valentino was divorced and married again. His new picture, "Cobra," has now been released, so look out for it. Pearl White is at present on the London music-hall stage. Fred Thomson in "The Wild Bull's Lair."

Rose B. A dispute over me—oh, Rose! Just what picture am I supposed to have appeared in? Dancing is an asset to the success of a movie star, but not a necessity.

Chee. Gloria Swanson is five feet three, weighs 112, and has brown hair, blue eyes, and you must know what her features look like from her pictures. Richard Barthelmess' chief feature seems to be his chin, although I'd hate a man around my chateau with a chin so determined. Heaven help me if I overboiled the eggs! Dick is 5.6, has dark hair, brown eyes, and weighs about 135.

Catherine. Maybe Gloria Hope, who is Lloyd Hughes' wife, won't mind if you are in love with the handsome Lloyd; especially as you don't know him. Lloyd is still with First National; so perhaps he'd send you a photograph if you asked him nicely. But I'd advise you to write in ink and not in pencil. Honestly, I had to get out the family magnifying glass to read your letter.

Emma A. Have it your own way; but with such well-known and popular stars as Gloria Swanson, Blanche Sweet, Myrtle Stedman, Virginia Valli, Dorothy Dalton, etc., etc., all hailing from Chicago, I'd hardly say Mary Philbin comes under the heading of "Chicago's pride," clever and sweet as Mary is.

Chas. H. M. (Brooklyn). Indeed I did appreciate your letter, and I can assure you I'm not old; not a man; and perhaps some day you are going to see my photograph, but I can't send you one.

R. X. You'll have to apply personally at the various studios if you want to break in. Colleen Moore got into pictures by sheer hard work, and made her way to stardom by merit.

W. E. Stephens. Look-ye, folk, I'm going on strike! Letters in pencil aren't fair; pages and pages to wade through make my head swim. Pity the answerwoman! I'm only human, you know. Claire Adams is married to B. B. Hampton; Roy T. Barnes married Bessie Crawford; Noah Beery married Margaret Abbott; Wallace Beery was married to Gloria Swanson and now Arita Gilman. Robert Edeson married again recently and this time a South American girl. Neil Hamilton is married. Mildred Harris is married to Terrance McGovern. Raymond Hatton's wife was Frances Roberts. James Kirkwood is "Mr. Lila Lee"; Sheldon Lewis married Virginia Pearson; Wallace McDonald married Doris May; Tom Moore first called Alice Joyce "wife," then Renee Adoree. Pola Negri was Countess Domb-ski, but isn't any longer. Florence Smith is Mrs. Theodore Roberts and the others you mention are unmarried as far as I know.

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"Now, off the lot," says William Davidson. "So's your old man," answers Bebe Daniels.

IN uptown New York there is a mighty happy man. He wouldn't exchange places with John D. himself right now—no, sir! Who is he? Why, he's Lorna Duveen's dad, and isn't that enough glory for any man? Mr. Duveen thinks so; and when he greets customers at the grocery store of which he is the manager, he asks, after comments on the weather, "Have you seen my girl in 'The Knockout' with Milton Sills? Yes—she's playing at the Rialto this week." The nicest part about the whole thing is that, even though she has risen to the honor of seeing herself on a Broadway screen, Lorna Duveen hasn't changed a bit. Ask dad—he knows!

\* \* \*

THE Metro-Goldwyn Ball at the Hotel Astor was one of the largest and gayest film affairs ever conducted in Manhattan. The fans who bought tickets to see their favorite stars "close up" were not disappointed. Imagine dancing to the music of one of New York's best orchestras and rubbing shoulders with Dorothy Mackaill, a vision of loveliness in a smart white spangly gown? And just think of being able to gaze up at the boxes graced by the presence of Mae Murray, Fannie Ward, Hope Hampton, Ruth Stonehouse, Niles Welch, Arnold Daly, and Dagmar Godowsky, to mention just a few? Miss Stonehouse by the way, although one of the first stars in pictures, as some of you old-timers among the fans will remember, is one of the prettiest and youngest girls you could hope to see, and should stage a real come-back before long. Entire choruses from such Broadway shows as "Louie the Fourteenth" danced for the enjoyment of the guests, so is it any wonder that a good time was had by all?

\* \* \*

WHETHER Mr. and Mrs. Valentino are really patching up their reported differences or whether they have decided to go their separate ways, the fact remains that Mrs. Rudy is about to burst upon the screen world as a brand-new star. She is

the

Lot

to make a feature for F. B. O., starring in it herself. While she has been active as a designer of sets and costumes for Rudy's films, and has even produced a picture on her own—*What Price Beauty?*—she has never before appeared before the camera herself. As soon as she returns from her European trip, she will start to work as Natacha Rambova. Rudy himself came east to attend the premier of his first feature for United Artists, *The Eagle*, in which he is supported by Vilma Banky.

\* \* \*

ERNST Lubitsch, Mrs. Lubitsch, Irene Rich, and several members of his company stopped in New York on their way back west after shooting some location scenes in Toronto, Canada, for *Lady Windermere's Fan*. Warner Brothers honored their prize director with a luncheon at a Park Avenue hotel, and we wish everyone who has ever seen and enjoyed a Lubitsch picture could have been there with us. Instead of the heavy, pompous great man, there was a quiet delightful human being with a marvellous sense of humor, an unaffected camaraderie, and a very beautiful and charming wife. Instead of the ponderous speech indulged in by so many of our directors, this exception to the rules rose and in his amusing broken English said, simply and sincerely, "You in America have all been so very kind to me. I sank you very much." In the midst of the highly complimentary speeches which preceded his,—compliments which he fully deserved—the director hung his head and glanced sidelong at his wife beside him. They exchanged a very human smile—one filled with sympathy and understanding. For they do say that little Mrs. Lubitsch is not only a pretty wife and hostess; she is a wise and witty woman whose ideas are of real help to her husband. We hear she has at length prevailed upon him to let her appear in pictures and we hope it is true. She's slightly reminiscent of the girl whom her husband helped to make famous—Pola Negri. And she may rise to the same heights under the directional guidance of Ernst Lubitsch—a genius, and a gentleman.

\* \* \*

CONSTANCE BENNETT may always be relied upon to be picturesque and unusual. She surprised almost everybody by eloping the other day with Phil Plant, wealthy young New Yorker and half-brother of Leland Hayward, with whom he was asso-



ciated for a time in picture production. Mr. Plant has for some time been Miss Bennett's devoted cavalier and led her to the altar by way of Greenwich, the modern Gretna Green. Connie's younger sister, Barbara, is now dancing with Maurice at one of the smart supper clubs.

\* \* \*

IRENE RICH found time off from playing neglected wives long enough to dash off to Europe with her two young daughters, whom she installed in a school in Switzerland. Irene's Riches will remain abroad for two years, provided their mother can reconcile herself to such a long absence.

\* \* \*

DOUGLAS MACLEAN came to town in time to see his first Paramount production, *Seven Keys to Baldpate*, open on Broadway. In the interest of truth it should be added that Doug was not present at the opening nor did he even read the highly favorable reviews of his picture until two days later. He went to Philadelphia to see his folks and a football game and almost forgot he's a famous filmster.

With Doug was his charming wife, Faith MacLean, formerly a New York society girl. It is not generally known that Mrs. MacLean designs all the gowns worn by Doug's leading ladies; and she is also one of the best and severest critics of the MacLean comedies. One of the nicest thing about Doug, anyway, is his enthusiasm over everything except himself. He is willing to admit that his wife, his general manager, his director, his cameraman and his head cutter are simply great, but he can't hand himself so much. He doesn't have to; there are plenty of people, including those above mentioned, to swear by him. Although we haven't known him quite that long, we are pretty certain that the size of his hat-band is exactly the same as it was years ago when as a youngster he played with Maude Adams.

\* \* \*

RONALD COLMAN, who shares about fifty-fifty with Jack Gilbert the honor of being the world's greatest matinee idol, came to town for a brief vacation. If he had cared to, Colman could have been fêted and exclaimed over every minute of his stay; but he is much too shy and modest to wish for anything like that. His reserve is far from being a pose, for when we had tea with him, he almost dropped his cup when he caught a group of girls staring at him. As soon as he finishes *Lady Windermere's Fan* for Ernst Lubitsch, he will play opposite Norma Talmadge in *Kiki*—which latter film, by the way, will probably be his last with either of the Talmadges, much to his regret. Among his ambitions is the role of Sidney Carton in *A Tale of Two Cities* and an eventual existence in the south of France or Italy. Don't worry; he intends to stay in pictures a long, long time. He likes them, preferring to play parts of wholly tragic or entirely comic character—he loathes one of the indefinite variety. A friend of his was telling us of the awful ordeal he went through in a certain Fifth Avenue department store. "Ronnie went in to buy a necktie. The place was filled with women who all seemed to recognize him simultaneously. He fled down one aisle only to run into another mob of ladies approaching him. In a panic he darted into an elevator where of course he was completely surrounded. Needless to say he left without the necktie. He was lucky to escape with the one he was wearing."

The nicest compliment we ever heard paid to Mr. Colman was uttered by Lillian Gish, with whom he played in *The White Sister* and *Romola*. "It is easy," said Lillian, "to see why he has become such a popular favorite on the screen. When he was in my company he was the most popular man in it—always considerate and charming. And the other men liked him, too."

\* \* \*

BETTY JEWEL has found her chance at last. For several years this pretty dark-eyed little girl has been playing small parts here and there, and while in New York producers praised her work and always wished they could find a real role for her, that "big chance" never seemed to turn up. Betty was a favorite protegee of D. W. Griffith's—in fact, she played so many bits in *The Orphans of the Storm* that D. W. nicknamed her "the third orphan". Not long ago Betty was one of the *Seven Wives of Bluebeard*. But the other day that part, for so long just around the corner, became a reality. Samuel Goldwyn, in town with Mrs. Goldwyn to arrange for the New York premier of *Stella Dallas*, his greatest picture, saw Miss Jewel, found out all about her, and decided she was just the actress he needed to play in his latest Potash and Perlmutter comedy. So Betty departed for California with a Sam Goldwyn contract under her arm. Considering that this producer was the Columbus of such present-day celebrities as Ronald Colman, Vilma Banky, Belle Bennett, and Lois Moran it looks as if little Betty is actually on the high road to stardom, doesn't it?

\* \* \*

FANNIE WARD has come back to America for good, she says; and the perennial beauty is going to pass on some of her secrets of good looks and charm to the less fortunate ladies of New York. Miss Ward, in other words, plans to open a beauty shop, where she will endeavor to prove that others can do as she has done—remain youthful and lovely even after the years have accumulated. The famous international star makes no secret of the fact that she is no longer of the debutante age, although if she cared to she could easily deceive the closest and most cynical observers. She and her husband, Jack Dean, have taken an apartment for the winter, at least; and their friends are hoping that she will be satisfied to remain even though Paris, their former home, calls to them to come back. Although she has not done any picture work for some time, Fannie Ward is still one of the best loved members of the motion picture colony.

\* \* \*

FAY LANPHIER, the girl who was chosen to be Miss America in the late and well-known beauty contest at Atlantic City, has finished her part in the Paramount production of *The American Venus*; and all who have watched her work predict a real future for her. Miss Lanphier, who despite her far-famed 138 pounds, looks slim and graceful, is a charming and quiet girl whose success has not in the least turned her pretty head. Although not of the startlingly beautiful type, she possesses a reserved poise which is refreshing; and, girls, she never, never smokes. Her mother wouldn't permit it, and Fay doesn't want to anyway; so there.

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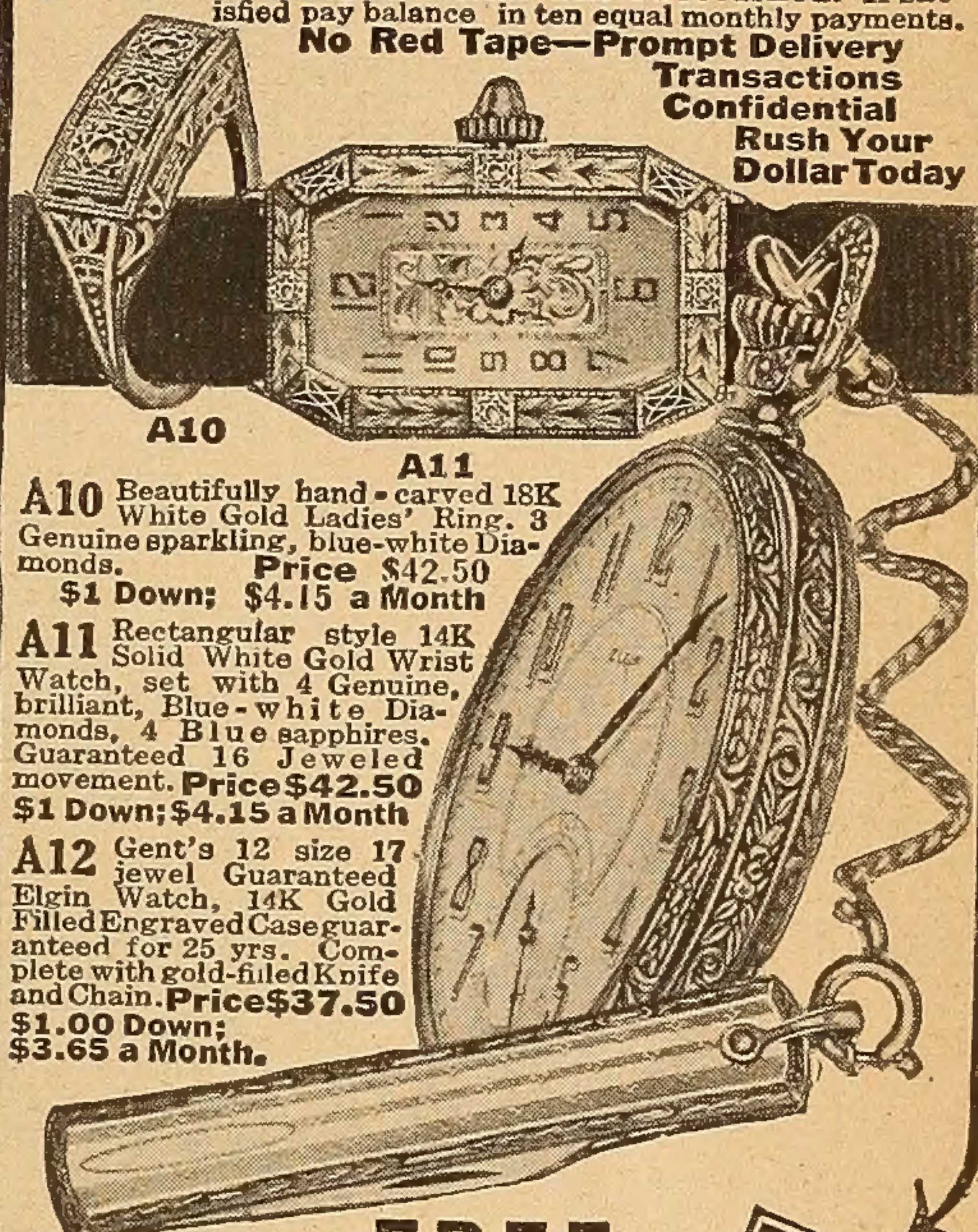
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# RAMON NOVARRO



## THE MIDSHIPMAN

Story by  
CAREY WILSON

Scenario by  
F. McGREW WILLIS

Directed by  
CHRISTY CABANNE

**S**UPERB acting, splendid direction and the critical supervision of the United States Navy Department have combined to produce the first authentic picture ever shown of our Admirals in the making.

Thrill follows thrill throughout the yarn as rapidly as wave follows wave at sea—it will leave you breathless and satisfied—another proof of Metro-Goldwyn-Mayer's supreme genius in the making of motion picture masterpieces.

# Metro-Goldwyn-Mayer

"More stars than there are in heaven"



# SCREENLAND

## HONOR PAGE



☞ Margaret Livingston has zip, pep and personality.



☞ A Sweetheart Bob is very becoming to Margaret.



☞ Margaret's next film is "A Trip to Chinatown."



☞ You'd think the floor was a hot platter when Margaret does the Charleston.



☞ Margaret has a piquant profile.

JANUARY  
1926

Margaret Livingston

☞ "She stole the picture" is the greatest compliment you can pay a film girl. THE BEST PEOPLE, a nice film in itself, becomes the personal property of Margaret Livingston along about the fourth reel. You are a cute kid, Margaret! Welcome to SCREENLAND'S Honor Page!







Q This is how Erich von Stroheim manages the meeting of his hero and heroine. He proves that one of the qualities a director must have is

INGENUITY





## *The Merry Widow*

is the story of Sally O'Hara (Mae Murray) a dancer of a travelling comedy company, who meets and loves Prince Danilo, (John Gilbert). When first she sees him he is kissing the chambermaid.





Photograph by Edward Thayer Monroe.

## *Gloria Swanson*

¶ The lady of a thousand moods.  
She has the rôle of a waitress in  
her next picture, "STAGESTRUCK."







ph by Ruth Harriet Louis.

## *Constance Bennett*

“Miss Bennett brings to the screen the heritage of a talented ancestry. She will play the part of Sally in “SALLY, IRENE AND MARY.”







The Most Beautiful "Still" of the Month.  
DOUGLAS FAIRBANKS, JR., and LOIS MORAN in


**"STELLA DALLAS"**

"My heart is like a rainbow shell that paddles in a halcyon sea;  
My heart is gladder than all these because my love is come to me."



# SCREENLAND'S EDITORIAL COMMENT

## *One Man's Meat is Another Man's Poison*

UR morning paper has "reviews" of half a dozen films. Only one picture is good according to this mighty mouthpiece of wisdom. But we are able to bear up under these denouncings. For we know that there is slight chance that five of this week's offerings are "flops." The critics of the newspaper probably have erred.

A few days ago "THE KING ON MAIN STREET" opened on Broadway. The critics said thus and so, maybe and maybe not, yes and no, and the presses delivered their important opinions to us. We read that another commonplace film had been made. Imagine our surprise on Wednesday evening to see a lobby full of people—and also a long line at the box office—waiting to be admitted to the last show of the night. "THE KING ON MAIN STREET" is a perfectly delightful, clever film. The critics did not sense that it would be a hit. (It is one of the few instances where the director steals his own picture. The roller coaster shots are so brilliantly done that we have put a star against Monta Bell's name on our list of directors.)

The critics have a hard life, hemmed about as they are by sticky labels. If they step this way they are labeled "moron," and, stepping that way, the other tag "high brow" is as bad. We advise them to try a "Red Grange" movement and break through to philosophy. At best their words, if printed ungarbled by the blue pencils, are but their opinions.

"THE VANISHING AMERICAN" has been extolled and belittled, praised and panned. We believe it is a great film because it says something about our own lives. The punch for us was the Indians driving out the Cliff Dwellers only to have, later, the same treatment given to them.

OUR own lives seem small before this thought, the mind is stimulated and the pleasant thrill of an idea seizes us. We remember the crowding aliens in our own streets and cars. Are we too about to be driven out? The thought has the grimness of truth, and we see before our mind's eye the endless procession of which we are a part.

*"Ah, make the most of what we yet may spend,  
Before we too into the Dust descend."*

"THE VANISHING AMERICAN," at least part of it, is a great film for us. Let the critics understand that each one of us from his own mental lumber yard adds a piece on to each film, building it into a whole from his own personal point of view. Let them criticize only when the structure of the picture does not give any foundation from which we may erect a ladder to the stars.





Illustrated by  
LORAN F. WILFORD

# A *K*ISS and a *C*areer

**C**AN you cry?" demanded Brewster gruffly. He sagged back in his swivel chair and eyed Betty over the smouldering cigar in the corner of his mouth.

"I—I—yes, I think so," stammered the girl. "Oh yes, I am *sure* I can cry. —I cried like anything when I went away from here last week."

"It's just a bit," growled the director, studying her sensitive features, "but it's an important bit." He glanced at the sheaf of photographs on his desk. "You photo-

graph all right. Your work shows promise. —If you can cry. —Hang it all, if you can cry so as to make the audience cry with you, I'll let you have the bit."

"Oh, Mr. Brewster! Will you?" Instantly the girl's soft blue eyes were moist and the tears were real tears; tears of happiness. At last she had a job!

The director looked at her with a critical grin. "Not so bad," he commented. "Those salt water tears are more convincing than glycerine. —But can you cry like that before the camera?"





¶ *The story of a studio girl who couldn't pretend caresses.*

A deep and tender voice husky with emotion made her jump, and Betty looked up with wet and terrified eyes straight into the face of Dick Chandler.

By Charlton Lawrence Edholm

"Oh yes. I'll do it —if it kills me. Am I really engaged?"

Betty's wet eyes were shining. She could hardly sit still. The smiles of happiness made a touching contrast with the little trickles of tears that ran down her cheeks. It had come! She had her "big chance" after all the months of disappointment.

Brewster's hard face was relaxed in a sympathetic smile.

"Anyhow you get a try-out," he said. "Day after tomorrow. Report here ten o'clock."

"Oh thank you, thank you, thank you!"

"Wait a second," added Brewster as the girl jumped to her feet, all trembling with excitement. "Don't go yet. —I think I see a future for you on the screen. You're fresh and unspoiled and not so hard to look at.

I'd like to help you make the grade. —And what is more to the point, I want the picture to be *right*, —and I don't mean maybe— in every detail. I'll tell you about the bit I've got in mind for you. That will give you a chance to practise."

"Oh will you?"

Betty knew that such condescension was rare on the part of a busy man like Brewster. He must see real talent in her, or he would not take the time to tell her things. Her dream was coming true!

"It's like this, sister," continued the great man, relighting his cigar. "You are one of the girls along the curb, watching the soldiers return from France. —Now get this right. —You are just one of the crowd, but for a few minutes you are going to be the center of the whole big show. —You will be it, for five or six minutes.



the limousine was not waiting for Betty. Betty's closed car ran on underground tracks, and to ride in it she had paid one of the few nickels that (Continued on page 82)





Photograph by Edwin Bower Hesser

☞ The next film milestone on Norma's delightful way is "FREE LIPS" — an amazing tale.

*Norma Shearer*





This Beautiful

Gift

# FOX FUR PIECE

worn by

ELEANOR

BOARDMAN

in

"The Only Thing"

*will be sent, free of charge, to  
the SCREENLAND reader who  
writes the best "fan" letter  
about Miss Boardman.*

WHEN you see "The Only Thing" you will see the first and only appearance of this beautiful fox skin in the movies. Believing this fur would be prized not only as an addition to one's wardrobe, but also for sentimental reasons, we offered to find a good friend of Eleanor Boardman's for her to give it to.

Just write a letter about Miss Boardman. To accomplish the composition of a good fan letter, the heart must dictate the thought and the mind must express this emotion so simply that the result will be sincerity.

Of course, it is a little too early for a neck piece. But spring will be along pretty soon and the winner of this fox skin can blossom forth early Easter morning with the assurance that Eleanor's wonderful, soft, brown fox will add a chic finishing touch to her costume.

(Contest closes January 10th, 1926.)

Address— ELEANOR BOARDMAN FUR CONTEST,

Care of SCREENLAND, 236 WEST 55TH STREET, NEW YORK, N. Y.

© Eleanor Boardman, Metro-Goldwyn-Mayer star, insists that girls like beautiful furs better than anything else—so she sent us this beautiful fur for you.





# Merry Christmas

to you from the

## WARNER BROS.

### Studio



☞ Marie Prevost and John Roche in "Kiss Me Again." Mr. Roche has sent the waistcoat buttons and stud he is wearing.



☞ Louise Fazenda contributed a string of pearls which you will see in "Hogan's Alley."

☞ These eight souvenir trinkets are sent to us to be passed on to our readers with the season's greetings. They will be sent to the eight who write the best fan letters.



☞ Dainty Marie Prevost sent her jeweled barrette to delight the heart of some lucky fan.



☞ Kenneth Harlan wears this beautiful red and green hand-woven Mexican scarf in "The Fighting Edge."

WHAT shall you write about to get one of these gifts? A letter about any Warner Brothers' film, such as *The Man on the Box*, *Compromise*, *Bobbed Hair*, *Red Hot Tires*, *The Limited Mail*, or *Kiss Me Again* will do. Or about any one of these players. Or any suggestion to them. Or any thoughts that they may have inspired. The eight best letters will receive the prizes. Mention the gift you prefer.

(Contest closes January 10, 1926.)

Address . . . WARNER STAR CONTEST  
SCREENLAND, 236 WEST 55TH STREET NEW YORK, N. Y.



☞ This portable phonograph which Irene Rich used in "Compromise" is waiting to be shipped to a fan.



☞ Don Alvarado — Warner's new sheik — contributed the black pearl cuff links you will see in "The Jazz Bride."



☞ Alice Calhoun sent the pearl bracelet she wore in "The Man on the Box" — here it is in the picture.



☞ June Marlowe gave the odd pearl necklace you see in this picture.



"Give my regards to Broadway"

# I'M IN THE Movies NOW"

By Delight Evans



☞ Her first film will be "The American Venus."

☞ Louise Brooks starts over again.



☞ Ford Sterling, the old master, learning a few tricks from her.

**S**TEP right up, folks. Right this way. The movie parade is going by and you don't want to miss a thing. Bigger and better than ever, friends. Step smart!

See that little lady going by now? Yes, that one—she doesn't look to the right or the left, but straight ahead. Holds her head high, doesn't she? That shiny head with the black bob. Keep your eye on her; pretty soon she may be doing something to surprise you. Oh, yes—there are plenty of other girls in this parade—big girls and little ones; thin girls and—the other kind. There's that girl with the golden hair and blue eyes; she used to hurry through the supper dishes to get to the picture house in time to see the first show; and now she's in 'em herself, by gosh! And that tall, dark one who was a school-teacher once; look at her. And the girl just behind her used to measure out ribbon across a counter. Today she's speeding over ribbons of road in a Rolls-Royce. All nice girls, every



☞ If Louise looks behind her, she'll see only pleasant conquests.

☞ She is slim and boyish, with a sort of Peter Pan smile.



one of them. But I want you to keep your eye on that little girl with the black bobbed hair. There's a twinkle in her eyes as she skips along. She'll out-distance the others if they don't watch out. Because—well, she's from Broadway. She has to keep going fast in this movie parade or she might get homesick. One of the smartest girls who ever left Mr. Ziegfeld's select seminary for young ladies—they sure liked her there. But now she's commuting to Long Island City, and they say she likes it fine and they like her even better.

Maybe, unless you belong to Broadway too, you never heard of her. Name's Louise Brooks. When Uncle George came back from his trip to New York last time, he told you all about the shows he had seen and you asked him about the Follies and he said, with a far-away look,

"They were great. And say, there was a girl in that show—can't remember her name—gosh, what was it now?—well, anyway, she's little, with (Continued on page 74)



# *The FAN LETTERS which won the*

## *"GIFTS from the STARS"*

### *Contests*

¶The fans who profit most by the movies see in each success a stimulating example and in every beautiful personality an encouraging ideal.

#### **GLORIA SWANSON'S BAG *won by***

Dorothy J. West      250 Roper Street      Mobile, Alabama

"Gloria never disappoints. Never once, since she set her foot on the bottom rung of the ladder, has she faltered. Each new picture a new achievement. Each new rôle better than the last."

#### **ESTHER RALSTON'S HAT *won by***

Evelyn H. Murray      3024 Parkwood Avenue      Toledo, Ohio

"Did you ever notice that adorable uplifting of one corner of Miss Ralston's mouth when she smiles? Or the perfectly darling way she turns her head to one side when she looks down? I have practised, and practised, and practised until now I can almost perfectly imitate these mannerisms."

#### **NITA NALDI'S SCARF *won by***

\*Narad Serriov      P. O. Box 8794      Miami, Florida

"She is the most magnificent animal I have ever seen—an embodiment of the tiger, the cheetah, the puma—velvety, sleek, and brushed but likely at any minute to revert to the jungle."

#### **NITA NALDI'S COMB *won by***

Leola Grace Miller      213 Howland Street      Freemont, Ohio

"Lives there a man with soul so dead who ne'er hath said 'There is a Woman!' as he gazed upon the feminine loveliness of our own Nita Naldi, who has not felt the lure of those luminous dusky pools so alive, so vibrant with love and romance?"

#### **LOIS WILSON'S MIRROR *won by***

Vera E. Heffler      35 Mott Street      Halifax, N. S., Canada

"Richard Dix and Lois Wilson work so harmoniously in their 'reel' life that I have often wondered if Richard ever realized what a dear little wife and sweetheart Lois might make in 'real' life."

#### **BEBE DANIEL'S FAN *won by***

Alice Carr      Mooresville      North Carolina

"When I reached home after seeing 'The Crowded Hour,' Bebe's valiant struggle still in my mind, and confronted her serene, smiling face in a frame on my dresser, I broke down and cried. She is so real and human I can't believe her pictures aren't true. I laugh when she laughs, and weep when she weeps."

#### **GLORIA SWANSON'S BUCKLES *won by***

Elizabeth Hooper      2015 - 19th Street      Nashville, Tenn.

"Gloria Swanson is the eternal feminine, making the men in her audiences Galahads and the women imitators. She is like Life to me—comedy and tragedy side by side, sex personified, girlhood exemplified, and motherhood glorified."

#### **ESTHER RALSTON'S DRESS *won by***

Aline Mann      1244 South Third Street      Louisville, Ky.

"Dear Esther Ralston, you were so perfectly Mother Darling. I think we loved you so because each of us saw in you our own idealized mothers. You were so exquisitely beautiful, and there seemed to surround you always that wonderful motherly air. You were a Dream Mother, and I loved you."

#### **CAROL DEMPSTER'S SHOES *won by***

Elizabeth Arlen      Kirkwood      Missouri

"Carol Dempster is potentially the greatest actress on the screen. Lovably human and versatile. Her waif of the sawdust a delightful, fascinating witch, wistful and cowed one moment, fighting like a little demon the next, and then suddenly bubbling over with laughter and winks and hugs."

#### **BEBE DANIELS' DRESS *won by***

Margaret Dale      1022 Kirby Building      Dallas, Texas

"Bebe—a good pal, a girl's girl, thoughtful and unselfish, eager and forceful, peppy and devilish, yet never bad."

#### **ESTHER RALSTON'S SCARF *won by***

Nancy E. Carlock      West Swanzey      New Hampshire

"Sometimes I doubt that you are real, that you are flesh and blood like the rest of us. It seems almost as if you might vanish before our eyes, and we wouldn't see you again. Please don't, Esther. . . . We . . . need you!"

\* This was the best of all the letters received in these contests.



# The GREATEST Story of

¶ Joseph Conrad's "Lord Jim" gives  
Percy Marmont back to the South  
Seas he knew as a boy.



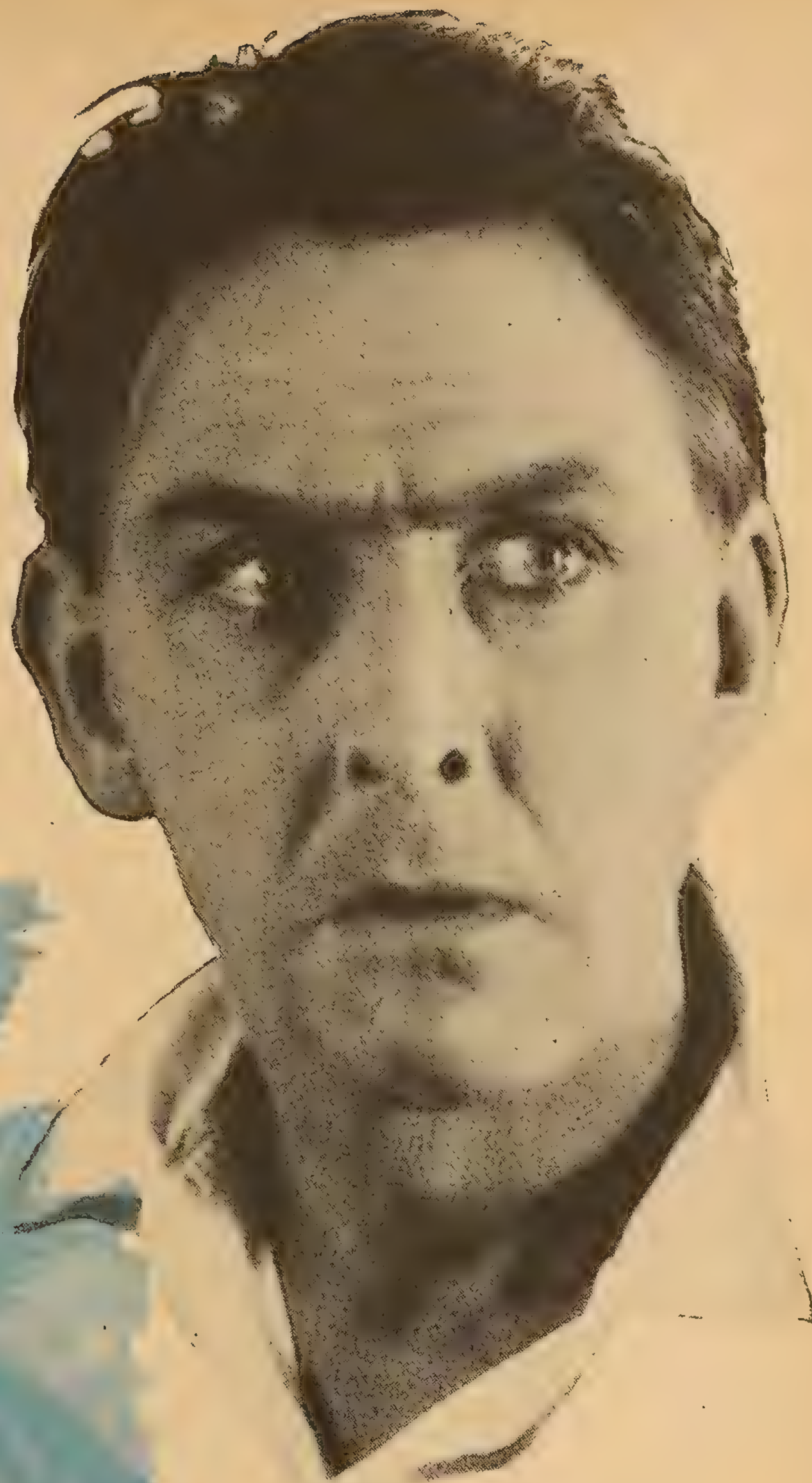
¶ Shirley Mason as  
the island girl.

IT happened less than ten years ago and more than ten thousand miles away as the crow and sea-gull fly; it happened near the heart of a very distant Chinatown one Saturday evening when yellow lights flickered eerily behind dim windows and yellow men shuffled through the innumerable doors of narrow streets, choked with pungencies of eastern merchandise. Oriental vengeance of very long standing had been fulfilled in Sydney's Chinatown from time to time; and I recall the occasion when a demented Chink held a force of white police at bay for a night



# *the* SEA filmed AT LAST

By John Finlayson



“Percy Marmont as Lord Jim is more than a good actor in a good part. He is through and through a Conrad enthusiast and student. No Conrad fan could ask a truer performance.”

and a day, sniping them one by one, until a burly wandering Yank crept through the barricade and broke that Chink's neck. A place of grim, sudden occurrences, you see.

Tonight, however, there was peace. Some burned prayer-papers to ancient gods for the good of their immortal souls; others played pak-apu or fan-tan and prayed for the good of their pocket-books. From a window overlooking this huddle of bricks and mystery an actor also made his wish. Far below in furtive rooms celestials lay in bunks and puffed purple rings of smoke from long pipes. Somehow or other this actor's wish sounded like a pipe-dream, too — in the vernacular, of course.

He was Percy Marmont. Movies never had heard of him in those days. The theatre in which he was playing was a large fashionable place, facing a fashionable street, yet backing into Chinatown like a barrier between East and West. Mr. Marmont was the star. But far from being a dramatic equivalent of, let us say, “If Winter Comes” or “The Street of Forgotten Men,” the play was a frothy comedy called “A Little Bit of Fluff.” Very light, very English.

I entered Mr. Marmont's dressing-room shortly before curtain call. He was reading a book, which he closed regretfully.

“It's ‘Lord Jim.’ Have you read it?” he asked.

I answered “Yes.” Which was a confounded lie. “Lord Jim” suggested a humorous and immaculate person who wore a monocle and a nonchalant expression to hide his devil-may-care impulses; a

(Continued on page 70)



# JOHN ROCHE



© John Roche, good natured, handsome and an adept at golf. What more could you want?

"'Tis all a checquerboard of nights  
and days  
Where Destiny with men for pieces  
plays;  
Hither and thither moves and mates  
and slays  
And, one by one, back to the closet  
lays."

So did ancient Omar, premier  
scenarist of his day, carol  
on a piece of parchment a  
creed untarnished by the  
fleeting centuries, the creed of  
Lady Luck.

And, even as in olden days there  
seemingly were born of women fa-  
vored ones for whom the sun  
would always brightly shine, we  
have John Roche of the movie  
game today.

Commonplace was his birthright  
and his cradle, his youthful educa-  
tion and his later years. From  
choir boy through "ulcerated  
songs" in tinpan movie houses to  
the stage and thence to Hollywood  
he came.

But Destiny released the barrier  
when his race began. Warner  
Brothers are the pawns used to

advance him on his way; this after he had played in bits and  
second leads but four short months.

Lubitsch also may be blamed in part for this man's popu-  
larity. For when that discriminating personage was casting  
for "Kiss Me Again," the leading role of which required  
quite a deft admixture of light comedy and romantic appeal,  
the dice were thrown and Roche was picked despite the fact  
that featured lu-  
minaries in round  
numbers had been  
scrambling for  
the job.



© John Roche and Marie Prevost in "Kiss Me Again."



By Martha Grange

¶ John Roche, singing his way into the movies, has won millions of friends who will now gladly fling open to him the doors of their concert halls.

Lubitsch says it took but one turn of the camera crank to prove to him that no one in the past had brought the real Roche to the screen and public; and in the next two hours of hard testing which included the gamut of registration this judgment was upheld.

That he was right — well, see that picture if you haven't!



¶ Possessed of manly, regular features, John Roche yet succeeds in being unmistakably himself, vigorous and masculine.

Just trip into the kitchen of the Fates and grab the biggest mixing bowl upon the shelf. Then stir together one bright and sunny disposition, one winning smile, one lock of dark, unruly hair, two sparkling, laughing imps of eyes, a dimpled chin, an Irish nose, a keen and effervescent wit, the body of a Mercury, and season it with spice of chivalry and culture, and you'll have a picture of this man.

But not that he's a tin god or that he's irresistible. But it helps a bit to be magnetic and attractive, does it not?

To measure a mirage is just as (Continued on page 70)

¶ There is no knowledge that is not useful to a screen player. John Roche, a finished musician, plays the part of a musical genius under Mr. Lubitsch's direction.







One of the incidents used in the filming of "The Iron Horse." The Indians of the western plains believed the locomotives to be Gods—perhaps they were right.

## The Successful Contributors

As a record of history the screen has taken its place as the medium supreme. We have seen the French Revolution in *Scaramouche*, our own Revolution in

"*America*" and "*As No Man Has Loved*," and in "*The Iron Horse*" the mighty spectacle of the belting of the plains.

These wonderful films have by no means exhausted the material, and this William Fox Historical Incident Contest has proven that colorful picturesque events are still to be had richer than any yet recorded.

The first prize letter tells of a queer old mill in Pennsylvania so seasoned with historic anecdote as to inspire any scenario writer; the others are from so many different localities that there seems to be no spot barren of picture possibilities in this land of ours.

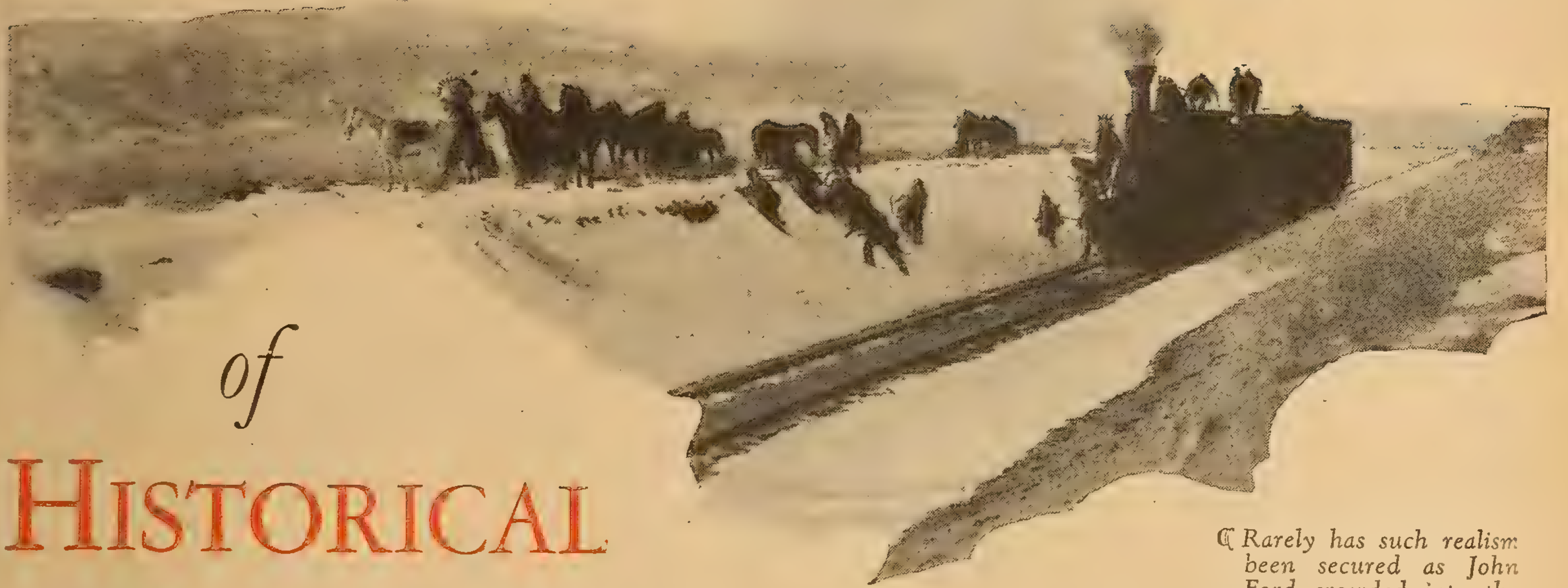
The contest was a great success and to all those who tried for one of the prizes but failed to receive any reward, we wish to give our thanks.

These letters make one wonder if any of these writers with their clear sense of drama will accomplish something in their lives which will live and be filmed a hundred years from now.



Beautiful Madge Bellamy takes leave of her lover (George O'Brien) when he sets forth to discover a pass by which the railroad may cross the formidable barrier of the Rockies.





☞ Rarely has such realism been secured as John Ford crowded into the mighty spectacle of "The Iron Horse."

*of*  
**HISTORICAL**  
**INCIDENTS** *in the*

**W**M. **FOX** **\$500.00** **CONTEST**

**First Prize — \$250.00**

Helen Roberta Ohl, 148 Cricket Ave., Ardmore, Pa.

**Second Prize — \$100.00**

Mrs. G. B. Sherman, P. O. Box 475, Hingham, Mass.

**Third Prize — \$50.00**

Charles C. Haas, Whitewood, South Dakota

**Fourth Prize — \$25.00**

Mrs. J. B. Harvey, Hanford, Washington

**Fifth Prize — \$25.00**

Mrs. Hope Smith, 1735 West 9th Street, Des Moines, Iowa

**Sixth Prize — \$25.00**

Mrs. Edith Ellis Smith, 61 Lytton Blvd., Toronto, Ontario, Canada

**Seventh Prize — \$25.00**

W. C. Hensley, 273 Blohm Street, West Haven, Conn.





Photograph by Melbourne Spurr

PAULINE STARKE



# Leatrice Joy CLIPS her BOB



Leatrice Joy, as she appeared in "The Ten Commandments" a very becoming bob.

AFTER you've had a husband, a baby and a bob, you begin to know things. Knowledge frees the serfs, and Leatrice Joy is bound by no edicts of fashions. "The closer to the bone the cuter the bob," said she, and proved it.

Congratulations, little pioneer, you have never looked prettier.



But Leatrice with her new bob must have inspired the title for the picture she is now making—"Made for Love" with Edmund Burns.



# Pathe Weekly's

## BIRTHDAY

**A** SPIRITED youngster of screen fame who has so far exhibited an uncanny sort of talent for being in all corners of the globe at once gave quite a birthday blowout several days ago in New York. (Vice-President Dawes and I were among the other cake-eaters present.) At this celebration, the youngster proved that even the best trained child in the world won't stand for being seen all the time, and never heard. So he did a little talking; and say, if you read this account you'll find out who is the most popular movie star, plus a lot of other things you never knew before.

I guess I had better tell you his name first of all. Then you'll know why he knows so much. It's because he sees so much! He is Pathé News, and he was born in Paris, France, fifteen years



☞ The eyes of a million theatre patrons will see through his lens. Harold McCracken risks his life to photograph stunt flying.

By  
T. Howard Kelly

ago. Shortly afterwards he emigrated to America which was New York then, as it is now, in some folks' geography. Pathé had the modest ambition to show the world to itself. . . . Well, since then he's done so well that optimists look for him to show us a newsreel of Heaven some day soon.

But — I know what you want to hear most of all. It concerns who is the most popular person that appears on the silver sheet. According to Pathé he is not a beautiful woman star of the studios. On



☞ Cameraman Tony Baltzell of Washington, D. C., and General Pershing. The greatest historical figures have been brought by Pathé into our intimate circle.



¶ *All the world is the Pathe Studio; and kings and princes are their willing actors.*

the contrary, this star is a slim young chap who has been a great help to tailors and haberdashers all over the world, and an inspiration to youths who find themselves in a quandary as to "what to wear, how, and when."

The Prince of Wales is a bigger screen favorite than such famed stars of the Hollywood horizon as Gloria Swanson, Mary Pickford, Norma Talmadge, Pola Negri among the women, and Tom Meighan, Fairbanks, Harold Lloyd, Reginald Denny of the male ranks. Every time his youthful face looks out upon an audience from the shadow stage, the Prince rates a barrage of applause; and this same international public which accords his image ovation after ovation in movie theaters constantly clamors for more appearances of England's future king. For this reason alone motion picture cameras are "shooting" everything that he does.

It is interesting to learn just how a chap like the Prince takes to this business of being eternally photographed by the news cameramen. And on the other hand it is just as interesting to learn how the camera grinders accomplish the filming of such notables as Princes, Presidents, and the Other Famous. It seems that young Wales is not exactly "camera-shy." On some occasions he, or his official associates, have managed to make it very easy for the knights of the tripods to get all the film they wanted of him. At other times the Prince has magically conjured himself into a phantom, and eluded the aim of lenses.

Emmanuel Cohen, editorial chief of Pathé News, told me of the way Wales avoided photographers on his Long Island jaunt until, at last, he was flanked and surrounded by a pursuit group of news reel men.

"What happened at this meeting indicates some of the things my men must cope with," said Cohen, who is called Jack by those who have known him during his eleven years of supervising Pathé's efforts to give us the news in pictures. "The Prince was not in his happiest vein over being caught. He was, in fact, hurrying to learn a new dance step from some young society belles.



¶ *The Prince is our Prince all because of the news weekly. He is here posing for Harry Harde, cameraman.*

And, quite naturally, a bit put out by the delay. One camera man asked the Prince to smile. Wales knitted his brows instead: "Suppose you say something to make me smile?" suggested the royal Englishman.

"Whereupon," related Jack, "the news camera-man had to think quickly and rack his brain for a good joke. But he made Wales burst into laughter."

However, when the Prince laughed, the boys got what they wanted. All of which goes to show that the business of filming the celebrities of the world who make news for us is sometimes just a trifle harder than turning a handspring would be for most of us. As to the business of photographing events you read about on the front pages of our newspapers, I will speak of this later. For that is the romantic, adventurous, and sometimes epic and tragic chapter of a game that sends men into the depths of the African jungle, up the trail of burning volcanoes, into the red flame of battle, through the perils of the air, and beyond the ice barriers of the frozen North.

For the moment let us consider the experiences of news film-gatherers in the high places of this, and of foreign lands. Suppose, for instance, you took a camera job with Pathé, and you were assigned to the Washington staff. On your first day the Capital

(Continued on page 66)



# Delight Evans' Reviews

SCREENLAND'S  
One Best Bet:

## LORD JIM

☞ Rudy is as compelling as ever—he's an actor as well as a vivid personality.

## The EAGLE

☞ Welcome home, Rudy!

YOU'VE kept the home-girls yearning, Rudy; but now that you're back, all is forgiven. The old welcome mat has been dusted off and the red carpet and awning spread. I'm sorry to have mislaid the brass band at the last minute, but you get the idea—we're glad to see you again, Signor!

*The Eagle* isn't exactly the sort of bird we want you to play—he doesn't soar so very high. But that isn't

your fault. You are as dashing as ever, and your Cosack uniform is a perfect fit. It wasn't nice of you to walk out on the Czarina—Louise Dresser—when she was handing out general commissions to any handsome young officer of her guards who would dine with her. You weren't always so shy, Mr. Valentino. Time was when you used to relish a little reckless romance. But *The Eagle* is awfully fussy. He refuses to sup with his sovereign so she sets a price on his head. He becomes the Black Eagle, a Robin Hood and Don Q rolled into one. He meets Kyrilla—not a soothing syrup—who possesses a beard, a mean disposition, and a beautiful daughter. Kyrilla is so mean he keeps a hungry bear on guard in his wine-cellar and playfully sends his guests down to get a quart only to come back with a nip. The Eagle masquerades as the daughter's French tutor and who can blame him? Vilma Banky is the daughter and she proves that *The Dark*



☞ Rudolph Valentino and Vilma Banky are the loveliest lovers on the screen.



Angel wasn't an accident. She still looks like an angel though she is considerably more human. Just as she decides she loves her teacher, some naughty bad Cossacks come to take him back to the Czarina for an early breakfast and the usual shot at sunrise. But the Czarina has a change of heart; and she and Hans Kraly, the scenarist, see to it that a happy ending is had by all.

Louise Dresser plays the Czarina—a Mrs. Erich von Stroheim rôle, and she plays it for all it's worth. She signs death warrants, sips wine and casts languishing glances upon our Eagle in an inimitable style. It isn't due to any lack of ability or effort on her part that Rudy

resists temptation and waits until fate, or the scenario writer, sees fit to thrust the beautiful Banky in his path. Their love scenes are all too few, although there is some charming comedy to make it up to us. You'll have to admit that Rudy is as compelling as ever; that his presence fills the screen and reaches right out to you. His rôle was ready-made but it is several sizes too small for him. He's an actor as well as a vivid personality; he'll prove it yet! Meanwhile, Rudy and Vilma are the loveliest lovers on the screen right now, and I wouldn't miss them if I were you.

☞ You're all going to have the time of your lives at this one.

## Seven Keys to BALDPATE

☞ Fun for All

WELL, you're all going to have the time of your lives at *Seven Keys to Baldpate*; just see if you don't. Bring grandma and grandpa, too—it can't possibly hurt them and won't put them up to anything you wouldn't approve of. Douglas MacLean's class of comedy—or comedy of class—is always fun; and while it's wholesome and clean and all that, it's not so wholesome as to send you off to bye-bye-land. *Seven Keys* will exercise those busy brains of yours, too; for you can have a guessing contest among yourselves to dope out a surprise finish; and then, when the ending does come, won't you feel foolish. Anyway, this boy

MacLean can think of more things. He doesn't ride or rather fall off a horse nor does he climb mountains. It's all new. The action takes place in one set but there's plenty of it. It all goes to show what happens when a young author tries to write a play and win a wife all in twenty-four hours. Sure he does it; but don't you try. This is just a movie, you know.

Doug was never funnier all by himself and never pre-

sented more amusing complications. He seldom resorts to slapstick. And he isn't selfish. He lets William Orlamonde as the hermit gather gags let the laughs fall where they may. Edith Roberts is given her chance to be prettier and more piquant than ever. When you see the picture, watch for the title, "Leave the room." Mrs. Douglas MacLean wrote that one herself. Her husband didn't think it was funny but he couldn't think of a better one. Neither can I.



☞ Edith Roberts and Mayme Kelso demand an explanation from Betty Francisco and Douglas MacLean.



# THE *Other* Woman's STORY

IT seems that Bob Frazer is in the interior decorating business — no, not a restaurant — with Helen Lee Worthing; and the wife, Alice Calhoun, is pretty mad. In fact, she takes all kinds of exceptions when she finds them together in the exhibition bedroom of their shop. Then somebody stabs Mahlon Hamilton and Gertrude Short acts nothing at all as she acted in *Beggar on Horseback*. Pretty soon they're all in court—except Mahlon—trying to explain things to the hard-boiled extras on the jury. Riza Royce looks pretty and acts well as

a maid and things go from bad to worse after she leaves the witness stand. They find the knife and Alice tells on Gertrude and Gertrude comes right back at her. The jurywoman has a mind of her own and refuses to believe that that nice Bob Frazer committed the crime. Just when you're beginning to suspect that the gray-haired man to your left, on the aisle, is the guilty party, the director (apparently) throws up his hands and gives up. If you really want to know who did the murder you'll have to hear *The Other Woman's Story*.

⌘ Thank Hays I've lived to see it!

# Lights of OLD BROADWAY.

⌘ Marion Mixes In

FOR years I've been waiting. I've written letters to the papers; I've hoped and I've brayed. It didn't seem to do any good. And then — just like that — it happened. It's in *Lights of Old Broadway*. The hero and heroine are surrounded by a mob of Irishmen and have to fight their way through. The hero has a dozen or so hanging around his neck and ankles. What does the frail heroine do — back into a corner and bite her nails? She does not! She pitches in and helps. A motion picture heroine actually sails into the midst of a fight and kicks and bites and scratches and helps her boy friend win. Thank Hays I've lived to see it!

After the brawl is over, *Lights of Broadway* marks no new epoch in picture production. The lights aren't bright enough. The same things happen about as usual in a Marion Davies picture. There are glimpses of Teddy Roosevelt I. as a school-boy and Tom Edison as a rising young inventor.



Edison is an old man now and Marion looks just the same. How do they do it!

Conrad Nagel stands around looking as if he is longing for another tough part. Oh, yes — Miss Davies plays a dual rôle, bless her heart. Yes; she wears her own hair and also a brunette wig. I wonder if she she made herself jealous giving so many close-ups to herself as the blonde and neglecting herself as the dark-haired sister?

⌘ Marion Davies, sweet and lovely as ever, and her boy friend, Conrad Nagel, looking as if he longed for another tough part.



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☞ Clean is right — that's the trouble.

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# New BROOMS

☞ Whisk—Whisk!



☞ Neil Hamilton and Bessie Love have their quarrel as well as their romance in "New Brooms."

NEW BROOMS sweep clean — you knew I'd say that, didn't you? Well, clean is right. That's what's the trouble with the picture. There is something so clean about *New Brooms* that along about the third reel I found myself nodding. In spite of the presence of Bessie Love, Neil Hamilton, and Phyllis Haver, I just let myself go. I have been before to these pictures made by Clara Beranger and

William de Mille (could you call them the gold-dust twins of the screen? —No.) and always made myself stay through in the hope that they might forget to be a little lady and gentleman and give us some real drama. But, considering the title and everything, *New Brooms* didn't hold out much hope.

Refreshed by my little nap, I woke and looked at the screen again. Sure enough; it was still clean.

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☞ Jackie astonishes me all the time — he's always worth watching.

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# OLD CLOTHES

☞ Jackie Coogan, Esq.

WITH the possible exception of Jack Coogan, Senior, there is no one who mourns the passing of the years more than I. Just the other day Jackie was a baby; and look at him now. In *Old Clothes*, he does the same old tricks and wears the same bob and baggy pants; but he isn't the same Kid. Maybe he doesn't want to be. I can almost imagine him saying: "Aw, dad, be a good fellow and let me off this time. I'm not a baby any longer." But the world wants

him; and he can go on playing Kids until he's an old, old man for all it cares.

Jackie Coogan is one of the three or four great actors in pictures. His technique is as perfect as Chaplin's or Pickford's. He was never a smarty child imitating his elders. He has always been an artist. And the years can't take that away from him. When he is safely past the awkward age, he will astonish us all. He is astonishing me all the time. Have you ever noticed his hands?



He can express so much with his hands. *Old Clothes* is Jackie, with a dash of Max Davidson, who plays the senior partner of the firm of Kelly and Ginsberg. It has amusing moments, and Jackie is always worth watching. But his picture isn't worthy of him.

And now I suppose I'll be getting letters asking me what it is I want Jackie to do — play Rip Van Winkle?



“Jackie is, and has always been, an artist.”

““Old Clothes” is Jackie, with a dash of Max Davidson. Here they greet James Mason.”

“You can't help enjoying it — they're all good actors and wonderful smilers.”

## *The* LAST *Edition*

“Not an Extra

HAVING glorified everything he can lay his hands on, including firemen and policemen, Emory Johnson picks on the printer. According to *The Last Edition*, the printer—at least this particular, glorified printer—not only prints; he thinks noble thoughts which eventually are adopted by the publisher and control the policy of the paper. A lot of printers would like a job like that.

*The Last Edition* is one of those pictures you feel you really shouldn't enjoy but can't help yourself. It is crude and it is crowded, but it's human. It boasts the finest collection of teeth ever assembled for a single movie.

Ralph Lewis, the star; Ray Hallor and Rex Lease, two promising boys you'll probably see from now on; Lily Leslie and Frances Teague are all good actors and wonderful smilers. San Francisco should shout about *The Last Edition*. The director turned the town upside down to get his street scenes. Watch for the Chief of Police. That handsome middle-aged man at his desk is named O'Brien; and if you look sharp you'll see on the wall above him some photographs of George O'Brien, who will have to work fast if he doesn't want his dad to walk away with the acting honors for the family. George ought to be proud of his pa.



# Bill Colling's Reviews

## PROUD HEART

DOWN in New York's lower East Side lived David Cominsky, his wife, and their two sons. Across the way were a motherly Irish woman and her pretty daughter. Between the six of them, they cooked up a comedy drama which contains every element that makes for satisfaction for a picture audience. Their story is told simply, without fireworks, pretentious sets or splashy mob scenes; but it is so human and true to life, the characters are so natural and like every-day folks, that you find yourself sharing their joys and hopes and disillusionments just as though you were personally concerned in them.

This isn't a "great" picture, but it's one which will get under your skin and make you laugh and cry as you follow the course of the lives of these unassuming folks. Their troubles aren't any different than yours might be, and the happiness which they eventually win comes to them just as yours might, without heroics and without forcing. "Proud Heart" is indeed a "human document," the nearest approach in wistful, "homey" appeal that American-made films have made to the famous German "Last Laugh." It is one of those rare pictures



☞ Jetta Goudal, charming leading lady in "The Road to Yesterday."



☞ Rudolph Schildkraut in "Proud Heart" makes his premiere as a movie actor and gives a performance which again proves the stage to be the best school for movie actors.



☞ George Lewis in "Proud Heart" looks like one of the biggest "finds" in many celluloid miles.

which will delight practically everybody who sees it.

Rudolph Schildkraut, in his premiere as a movie actor, gives a performance which ranks him as a top-notch among the screen's character players. His David is a fine combination of shrewd good sense, understandable human weakness and lovable tolerance. In his work he is ably supported by Rosa Rosanova, who is the nearest approach to a real mother that the flickering films have so far given us. A brand new juvenile, George Lewis, looks like one of the biggest "finds" in many moons; the number of letters he will receive from young ladies is too tremendous to contemplate.

Blanche Mehaffey, whom you may have seen in some of the Hal Roach comedies, will make any masculine heart turn flip, as they say, flops.

Once in a while a picture comes along that makes your usually hard-boiled correspondent raise a finely cracked voice in a paean of praise. "Proud Heart" is such a one. If you miss it, you lose your standing as a friend of this Fearless and Independent Critic.

## HIDDEN LOOT

YOU can't turn thumbs down on any picture in which Old Mother Nature is cast in the rôle of

☞ Joseph Schildkraut, (yes, the son of Rudolph) and Jetta Goudal in Cecil B. De Mille's "The Road to Yesterday." A film rich in sylvan beauty.





scene designer, and for this reason if for no other "westerns" will always have some measure of value.

"Hidden Loot" certainly would come under the head of ordinary were it not for this scenic artist's efforts. Smiling Jack Hoxie rides with just as much abandon as he has ridden in dozens of other pictures, but he can't take your mind off the wondrous cloud effects in the background. The villains are just as much opposed to honest work and womanly virtue as they have been in countless other westerns, but the grandeur of snowcapped mountains overshadows them. No one could be more winsome or more obtuse than the sweet heroine, but the fairy sparkle of a mountain waterfall makes her colorless and uninteresting in comparison. As for the plot—but why drag that in?

Apparently these hard-riding, quick-shooting epics of the plains are turned out just like so many sausages. But nobody can complain that they suffer for want of action, and as long as they continue to shoot them with the Rocky Mountains for a background, I, for one, will never condemn them as not worth seeing. "Hidden Loot" is as uninspired as most with regard to plot, and as inspiring as any with regard to its scenic setting.

## GO WEST

IF there is anything more ridiculously funny than Buster Keaton rounding up cattle while astride a mule or chaperoning a bunch of cows through the streets of a busy city, it hasn't come to my attention as yet. In his new picture, the smileless Buster makes a pal of an especially ruminative cow named Brown Eyes, and whatever plot there is concerns itself with his efforts to save her from the slaughter pen. As the locale is a typical western cattle ranch, most of the gags have to do with the blunders—in this case, might we call them bulls?—of an amateur cowboy, and of course there are times when your hearty guffaw will stir the rafters of the theatre.

On the whole, however, the laughs are too widely spaced to make this comedy on a par with Buster's best previous efforts. In "Go West" he has gone in strong for pathos, and while this wins sympathy it doesn't win laughs. It takes too long to work up to the comedy

situations with such a slow-moving player as Brown Eyes, and the result is a dozen or more hearty laughs spaced by long arid spaces of plot. For this reason it falls far short of what we have come to expect of this excellent comedian, and will be apt to disappoint those admirers who still chuckle when they think of some of his past successes.

The trouble with "Go West" isn't that it is not funny, but that it isn't funny often enough. Buster wrote the story himself, and he suffers the fate of all authors who get so wrapped up in their creative efforts that they lose their sense of values. If he had boiled down his

own story to a couple of reels and added to it a few reels of somebody else's gags, he would have had a more satisfying comedy. Still, Buster is Buster, and while he won't gain new friends by this one, his old fans will stick by him and keep a hopeful eye open for his next, which I understand is going to be what is known as a wow.

## EAST LYNNE

NOWADAYS a playwright can build three acts of dialogue around the proposition that cider will eventually turn into vinegar, but in the old days it was different. Then, the plot of a play was as full of meat as ice cream is of cornstarch, with sub-plots galore and minor complications rung in at frequent intervals to keep things from getting slow.

Our old friend, "East Lynne," is perhaps Exhibit A of this style of dramaturgy, and when Br'er Fox attempted to crowd its over-abundance of material into the regulation number of reels of film, he got himself all tangled up in the maze of plot. As a result, his film version of the old vehicle is a complexed and perplexed drama in which the train of thought runs into so many open switches that it is a complete wreck before half the footage is used up. Just when things seem to be headed in a definite direction, a new group of characters sets up a rival diversion from the main plot and by the time you've assimilated this, you find yourself back on the main line, sadder but no wiser.

In spite of the confusion, there is something about the hoary piece which makes

(Continued on page 66)



Jack Hoxie and Olive Hasbrouck in "Hidden Loot."



# Patsy the PARTY HOUND



☞ Rosemary Davies, Marion Davies, Charlie Chaplin, Mrs. Chaplin, and Mrs. Elinor Glyn arriving at the opening of "Lights of Old Broadway" in Los Angeles.

☞ *News of the social life of Hollywood where stars "in person" entertain other celestial bodies.*

By Grace Kingsley

"I SIMPLY adore these Progressive Parties!" exclaimed Patsy the other day as we mapped out a journey that included nearly all the territory of Hollywood and many of its interesting spots, and then stepped into her car to travel over to Alma Rubens' house for lunch.

Progressive parties are all the go in Hollywood just now among the film folk. You accept an invitation to lunch somewhere; then you travel to some other house for a call; dine at still another place, and dance later at a cafe or some star's house.

Alma Rubens has a perfectly beautiful new home furnished in the Italian style, and we had a charming lunch, during which Alma told us about her experiences on her ranch about fifty miles from Los Angeles. It is the first time she has ever had any farm experience, and she was very funny about it.

"I went out to hunt for eggs one day," she said. "To my delight I found twelve under a hen, and I was about to gather them, when the hen and others informed me that they were about to hatch!"

Miss Rubens is a very clever sculptress, and we had a peep into her studio to see the bust which she is modelling of her mother.

Alma told us she meant to marry Ricardo Cortez in February, and that she isn't going to give up her work on the screen. They are very deeply in love with each other, and Patsy says that if these two aren't happy together she is going to consider that marriage is a failure and will join some sort of society for finding a substitute for said institution.

We motored over to Mary Pickford's house, and found her in the throes of re-decorating Pickfair, that nice, rambling, homey, lovely (Continued on page 62)



☞ Marie Prevost was a delightful hostess at a recent party given with Kenneth Harlan to celebrate their first wedding anniversary.



# The STAGE COACH

By Morrie Ryskind



Ada May, dainty leading lady in "Captain Jinks."

## Shows Reviewed in This Number:—

CRAIG'S WIFE  
AMERICAN BORN  
THE JAZZ SINGER  
THE GLASS SLIPPER

THE ENEMY  
EASY COME, EASY GO  
APPLESAUCE

### "CRAIG'S WIFE"

GEORGE KELLY wrote "The Show-Off," and then, just to prove that he was versatile, he has done "Craig's Wife." Or maybe it wasn't to show his versatility at all, but merely because he had something on his chest. And the result of having something on George Kelly's chest and getting it off is "Craig's Wife," an excellent show.

Whereas "The Show-Off" lampooned a certain type of man, "Craig's Wife" is a fine likeness of the sort of woman some men get stuck with: the woman who regards marriage as a strictly business proposition; who wants to get everything and give as little as possible; who worships the Great God House and Furniture; the sort of woman in whose house no man smokes, lest ashes drop to the floor; whose guest towels are never used—

But there. Here is a rather amazing portrait, splendidly posed by Chrystal Herne, with all around good performances assisting, notably one by Anne Sutherland. If you're happily married, see it and realize just how happy you are. If you're unhappily married, this may suggest a way out. And even if you're not married, you can't well afford to miss this show.

### "AMERICAN BORN"

"AMERICAN BORN" is a fair hokum show, turned into scrumptious entertainment by the personality of George M. Cohan in the leading rôle. It may be argued that it is Cohan's acting that gives him his vogue; we



Peggy Wood in "Candida," which is playing a limited return engagement at the Comedy Theatre.

dunno, but we doubt that it is true in this play. It may be argued that Cohan is a great dramatic genius; we dunno, but he can't prove it by this play. What this is is merely a formula show, in which the Americans outwit the British; mixed in with this formula are some swell vaudeville gags and occasionally a genuine Shavian line. But where this show differs from others like it is that it has in it that magnetic personality of Cohan; whatever he does, to his audience, is right; whether he clowns or is serious, they believe him. This gives him an unfair advantage.

An unfair advantage, but gosh, how we'd love to have it. For it might as well be admitted that among those who laughed and applauded and cheered Geo. M. Cohan in "American Born" was your own correspondent. Oh, yes, reviewers are human, too.

And not only this reviewer. One of the famous New York critics is reported as having admitted that for twenty years the reviewers have been letting Mr. Cohan's personality—a mixture of Teddy Roosevelt and Al Smith—color their reviews of his plays. And we, for one, don't very well see how they could have helped themselves.

### "THE JAZZ SINGER"

"THE JAZZ SINGER" is, though Samson Raphaelson wrote it, an inferior show. It has, however, tucked away in it, its moments, and these moments are sufficient to make "The Jazz Singer" an interesting play. Whether this would have been true had not Georgie Jessel played the title rôle, we doubt; but Georgie does play this story of the Jewish lad who came to Broadway, and plays it with a certain depth and sincerity that makes it real. George is much more sincere than the play, and he makes a vital point without yelling it to the audience. The time-worn Jewish-Gentile conflict becomes a fairly living and understandable thing under George's guidance.



By Bert Kay

☞ Buster Collier and Raymond Hatton use a garden hose when they gossip to be sure nothing leaks out.



# Gossip from Hollywood

DEAR FOLKS, IF ANY:

Hollywood is now experiencing the emotions that shook Cleopatra when she forgot the well known remedy for snakebite after taking the asp unto her bosom because she failed to make an easy Marc of Antony. The cinema village is cast as Cleo and Fannie Hurst has won reptilian honors, according to popular vote, because of the nasty piece Madame Hurst hissed into a national publication recently.

To say that Hollywood is seething is putting it mildly, for the village is upset over what Fannie chooses to regard as her bread-and-butter letter.

She came out here in the fall and was fêted and featured. Then she went home; put hob-nail shoes on her typewriter; and went out for a gallop up and down the spine of supine though fair Hollywood.

The gifted Miss Hurst, while gazing out on the wash-festooned vista from her brown-stone front in gay and giddy Gotham, burgesons forth the gladsome news that we are all wet out here in the wide open spaces where all the men are men, all the women are virtuous, and all the dogs are police dogs.

At so much a word she puts the hammer on us, lock, stock and barrel, to wit and as follows:

Item No. 1, our pale green garages; Item No. 2, our Tudor houses with red, white and green shingled roofs; Item No. 3, our patios; Item No. 4, our sunshine, mountains, beaches, etc.; Item No. 5, our automobiles, etc.; Item No. 6, our hospitality; Item No. 7, our movies; Item No. 8, our players; Item No. 9, the way we love and everything that is ours.

In fact, Fannie's denunciatory diatribe makes us believe that she was in the frame of mind of a witch of Endor putting the Indian sign on a cashless customer while prodding herself under the finger nails with a red-hot wire.

She bemoans the fact that out here in Hollywood, where everyone is busy making



☞ Mae Murray, irresistible in "The Masked Bride."

motion pictures, that everyone is talking motion pictures, forgetful of the fact that in New York all talk, outside the charmed circle at the Algonquin, is of a lot of hats and coats; in Pittsburgh, of iron and steel; in Chicago, cows and pigs; and in Miami, Fla., applesauce.

Because the picture folk like their work enough to talk about it when they are not working at it, Fannie is annoyed as the Celt from the south of Ireland who receives a box of oranges on the seventeenth of March.



☞ Adolphe Menjou gave the flappers another thrill in "King on Main Street."

She brands our best minds as fourth-rate and their product of equal quality, oblivious of the fact that the pictures they turn out must please the fancy of people unfortunately not as gifted as Fannie, thank God.

Of course, as one of my confreres remarks, Miss Hurst may have indited her tirade with her tongue in her cheek, and still again, some cruel movie person may have changed the pet scene of her photo-



Q Sally O'Neil is an ingenious girl. Here she is wearing two of her own inventions — rubber ear-rings and rubber garters. Vanity — Vanity!



Ford coupe.

\* \* \*

If you were a motion picture director and knew all about the "naughty and shameless" movie actors (like Fannie Hurst does), and how they carried on in Hollywood, what would you do with your daughter?

Would you keep her out of the film city for good?

Clarence Brown, director of Rudolph Valentino in "The Eagle," has a daughter and his own ideas on this particular subject.

Being a director he has, of course, full knowledge that the film center is "wicked." He has been told that many times by reformers. But despite that he persists in educating his eight-year-old daughter Adrienne for a motion picture career. And if he had a dozen daughters he insists he would do the same thing for all of them.

And these briefly are the reasons why he wants his daughter to become a screen star:

He believes it is a father's

play contribution because it could not be photographed and thus precipitated her venom upon us.

When Fanny was out here she was lionized and those, who then believed they were fortunate in being able to entertain her, sort of ritzed those who did not, would not or what have you.

The erstwhile ritzers are now going about either in a huff or in chagrin while their ears are assailed by the chortles of the erstwhile ritzed as they chorus gloatingly:

"I told you so," in sharps but not in flats.

In conclusion let us add that we now understand one thing as the result of Fannie's diatribe: We now realize why Mr. and Mrs. Fannie Hurst have separate domiciles

as was so prominently broadcast in the press not so long ago. Thus if Fannie should bite herself while one of her moods was upon her it would not be fatal as it might be to her spouse. And that would be murder.

We must remark, however, that if Fannie's splenic effusions were not so markedly pathological, the Hollywood she libels would like to seize her roughly and spank her well and soundly upon her front name.

\* \* \*

Charles Emmett Mack, the David Wark Griffith find, playing the lead with Pola Negri in her latest, says the dumbness prize must be given to the girl he met on the set who said she thought that "setting-up exercises" meant something like necking in a



Q Little Tim Holt will act in his daddy's next picture, "The Enchanted Hill." Jack Holt is all set to spur himself into action.



Q Clara Bow, giving Monte Blue a few final instructions before moving over to the Famous-Players Lot.

duty to see to it that his children, and especially his daughters, are given all the advantages of a career.

"The movies," he says, "offer the greatest opportunity for a worth-while career open to any girl.

"If she has brains and an average dash of good looks, a girl can earn the world's applause in a few months. (Take Vilma Banky for example.)

"If she retains her poise and her brains do not turn to mayonnaise after the world has applauded

her, she can command a salary greater than a bank president's for ten years or more—long after her looks have departed. (Take Louise Dresser for example.)

"Knowing this," Brown continued, "has more than convinced me that I



am doing the right thing by Adrienne in educating her expressly for the screen.

"She will be given a thorough academic education—because that means culture, poise and balance. Then I will place her in amateur theatricals, and next on the stage. After she has served an apprenticeship she will come to Hollywood."

A girl is safer in Hollywood than in any other city in the world, Brown believes, and he scoffs at the thought that there is more vice and temptation to combat in the studios than elsewhere.

"Because I know from experience that film actors are among the most chivalrous of men, I would place my daughter in their keeping unhesitatingly.

"And because I know the unlimited opportunities in the movies, I am unhesitatingly and diabolically setting about to make a real star of Adrienne."

The class in cinematurgy will now arise and simultaneously stick out their tongues at Fannie Hurst and all the girls from Dubuque, Kenosha, Nashville, or Else, who blamed their failure to make good in pictures upon the fact that they refused to part with their virtue, if any, at the behest of some third assistant casting director.

\* \* \*

Mary Philbin, Universal Star, has reached the romantic age and her five-year contract with Carl Laemmle, because it forbids marriage, has her in a quandary.

She is just past twenty and Laemmle's lease upon her looks will not expire until 1928.

When she signed her contract two years ago, Mary admits that she had heard about love laughing at locksmiths but declares it had never even given her a snicker. Now she is beginning to wonder.

"Two years ago I was a school girl starting out on a motion picture career," says Mary. "Since then I have had more and more men friends, many of them exceedingly attractive. Some of them have proposed and I have said 'No.'"

"But all the while my heart is asking 'What are you going to say when the right man comes along?'"

Can it be that winsome Mary is believing that a handsome cavalier in a wide, plumed hat is going to gallop into Universal City on a snow-white charger?

And Fannie Hurst says the girl stars of the cinema are insincere and artificial.



Raymond Griffith doffs his high silk hat and striped trousers and becomes a confederate spy in his next picture, "Hands Up."

Mario Carillo's acting is his bid to screen fame but his long-distance championship as a preparer of his national dish, spaghetti, in the ancient Florentine binding, makes his Italian dinners at his home the gastronomic goal of the cinema gods and goddesses.

\* \* \*

Betty Compson has a professional worrier, a sweet old lady who is paid a weekly

stipend to do Betty's worrying for her and thus leave the blonde star a clear mind to cope with her studio problems.

Miss Compson met the little old lady in Cheyenne, Wyo., while Betty was making "The Pony Express" with her husband, Jimmy Cruze. The little old lady lost two sons in the war and her husband died recently and left her penniless.

Betty took an interest in the pathetic figure but found that all her cheerful words served not one whit to lighten the burden of worrying. The day before she left location for Hollywood, Betty suggested transportation to Los Angeles and a job to the woman.

"You're so used to it anyway, I think I'll make you my professional worrier," said Betty—and for the first time since Betty had seen her, the little old lady's face was wreathed in smiles.

But since living in Hollywood Betty's professional worrier is becoming so cheerful

(Continued on page 62)



Pathe's "Our Gang" waiting expectantly for an invitation to the Pathe News Anniversary dinner.



# Madge Bellamy's Dress



Madge Bellamy shines upon her public next in "The Golden Strain."

THROUGH special arrangements with *The Modern Priscilla* we offer you this smartly fashioned model made up ready-to-wear at a special low price of only \$12.75. All sizes, 34 to 46. Choice of Brown, Navy, or Black, with silver piping. A very smart model for all around wear. Notice the graceful collar, the precise, soldierly looking row of self-covered buttons, the single plait, tailored type sleeves, pockets and belt. The material is a splendid quality all-wool Men's Wear serge. Send for this little frock, slip it on and see for yourself how good-looking it is. Money back if not delighted.

... Stamped flat, ready for you to cut apart and stitch together, only \$9.85.

SCREENLAND SHOPPING SERVICE, 236 W. 55th St., New York City, will be glad to buy for you this attractive frock. Send check or money-order. Be sure to mention size and color desired, and whether you want it semi-made or made-up, ready to wear.





¶ Carmel Myers and Bessie Love compare "notes."



# They AY

By MARION of HOLLYWOOD

ANOTHER month of big happenings in Hollywood, with winter trying its level best to arrive, but old lady summer hanging on to his old grey beard for dear life! Yesterday, at the grand opening of "The Big Parade" Sid Grauman's theatre beautiful, we almost froze standing around waiting for the parade of the notables into the theatre. Today, with the sun shining like mad and the kids out playing, coatless, it looks as if the old man got cold feet. Such is Hollywood, with a brand new dance-hall, hotel and post-office opened along the Boulevard, some real important arrivals from New York, and all the believers who are left mailing long epistles to friend Santa. It's a great life, with the goose hanging high and the days getting shorter!

ERNEST TORRENCE told me a funny one the other day. Of course you all know that William Fox has made the picture "Lightnin'"—and a peach of a picture it is. If you've ever seen the play or have now seen the picture, what would you think of Ernest Torrence in the title rôle of "Lightnin' Bill Jones"? That's what a producer wanted to do. He was willing to buy the screen rights of the stage play (this was \$250,000), if Torrence would play that part in the picture. Having seen the play with Frank Bacon, and the picture with Jay Hunt, two characters entirely different from Ernest in every way, it certainly was a sticker for me. What do you think?

GET a little place of your own and "bide-a-wee." That's Hollywood's latest motto. I'm not so sure about the "little" end of it, because to me the "little places" look tremendously grand. Those building new homes are Rudy Valentino, the Lloyds, the two Beery boys, the Baxters, the Mixs and the Russell Ritchies. Mildred Davis Lloyd told me the other day that Harold is going to have a place to play every known sport—a tennis court, a swimming-pool (and a small one for the baby), a hand-ball court, golf links, baseball grounds, billiard-room, bowling alley—and gosh-all-hemlock, everything you can think of!

Here's hoping you'll all get a chance to visit Hollywood and see where your favorites live.

WILLIAM BEAUDINE, Warner Brothers' director, over "KFWB," the other night, radioed to us four-year old Bill Junior's latest. "B. B.," as Hollywood calls him, took young Bill to the farm where the Beaudines always get their eggs and milk, and the other day, for the first time, the young feller saw a cow.

"What's that, Daddy?" he said.

"That's a cow," answered "B. B."

"What are those things sticking out of his head?" asked the director of twenty years hence.

"Those are his horns," said Bill.

A few moments later friend cow pealed forth a loud "moo-co-oo." All excited, Bill Junior cried:

"Daddy, Daddy, which horn did he blow that time?" And for the ten-millionth time the Beaudine father has the smartest child in the whole wide world!

AND by the way, if you haven't already done so, you people all over the country, see if you can tune in on Warner Brothers' Studio, "KFWB," just as they're signing off some night, and "get" their good-night message to you. When I heard it I felt very glad that the message came from a motion picture radio station—and the "only moving picture radio station in the world" at that. They give their station name, the time, etc., and then sing a little song called "May You Laugh in Your Dreams." The chorus is sung through once, and then the second chorus starts, with each line getting softer and softer until at the last it fades off into the moonlight. The words wish you much pleasantness for the night, and you leave the radio feeling that everything is quite right. It's worth a real effort to see if you can hear it and get a soft little laugh for your dreams. I specially wait to listen for it every night.

THE best thing of the month is the arrival of none other than friend Victor—with the accent on the "tor," as he would say it. His whole name is Victor Varconi, and he's returned to Hollywood from parts across the great Atlantic to carry out his contract with "C. B." (of course, that's C. B. DeMille). You know how it is, don't you, when you get up feeling kind of low and out of sorts and you meet some pleasant soul on the Boulevard who perhaps hails you from far across the street with a healthy "Hello." Well, there you have a picture of Victor, always smiling, always friendly and full of that rare thing called charm. He's back, and may he never leave Hollywood again!



¶ Evelyn Francisco is double-jointed and Mack Sennett considers her doubly beautiful.



HOLLYWOOD has a very, very bad case of Michael Arlenitis. Yep, Michael has arrived in Hollywood, good-looking, young, snappy, a genius and the very best catch of the year. Everybody is either looking for him, has just seen him, is writing about him or is brilliantly talking to him at the moment. And whether Michael likes Hollywood, pictures, us or our country nobody seems to know. I guess perhaps he himself hasn't had a chance to find out. However, he has announced that greater than genius, greater than a career, greater than all literature, in fact, the greatest thing in life, he considers a great love. He's single, and oh, so young to be such a success. In his own words, he looks forward to "a great love with a wonderful woman as his wife," the only really and truly great success in life. Ah, Michael, if Hollywood can't catch you with one of her beauties, if you continue looking for your great love with your wonderful woman, we'll coin a phrase — "Giving 'em the Green Hat."

If one can stand the gaff and wait long enough, in the end the reward will be forthcoming! How many of you remember read-

if Warren ever spoke one pleasant word to her or let her take one extra moment's rest or spend one little tiny, teeny penny, she'd die of indulgence. But — she's now coming into her own. I see by announcements from the Fox studios that \$6,000 have already been spent on her clothes for the picture. Can you beat that? It only goes to show that if you wait long enough you may get your heart's desire.

ONE'S "Stella Maris" and the other's "Stella Dallas," and how they ever expect us to keep these Stellas in their right places is more than I can guess. I'm trying to remember which one Doug Fairbanks, Jr.,



Q Barbara Bedford asks her baby's permission before going on location to make "Tumbleweeds."



Q Youcca Troubetzkoy, Pola Negri's royal leading man in "Flower of the Night."

ing for many years back about the trials and tribulations of the married life of Helen and Warren? Golly, I used to wonder what kind of game this thing called marriage was. I can remember when I was about ten years old laboring through their terrible domestic difficulties and wondering if that's what I had ahead of me if ever I decided to take unto myself a spouse. Poor Helen, I used to marvel that she ever stood it. I figured

is in, because I've got to get a look at him arrayed in a nice little moustache which makes him "just the very picture of his dad," as everybody says. Doug has an awfully hard job living down the reputation of that father of his. The way I remember 'em best is that Doug is young, like Mary Brian, and Mary Brian comes from Dallas, so, things equal to the same thing being equal, Doug's in "Stella Dallas." If you can say that standing on your head and breathing deeply six times, you'll never forget which is which.

GUESS whom I met on the street the other day for the first time in many moons? None other than my old favorite, Bill Hart. And once again I started trying to buy that silly little pinto of his. The first price quoted was \$90,000,000, and I figured if I could beat Bill down to \$89,000,000 we might do business. But just when the deal looked somewhat probable, Bill spied a picture I was carrying under my arm, and wanted to take a look. As it happened, it was a photograph of Thomasina Mix's first birthday party, and standing right next to little Tom was none other than that young scamp, Bill Hart, Jr. Fine chance I had to talk any more horse, darn it! A great big fellow like Bill Hart just seeing, talking or hearing nothing else because he got hold of a picture of a little three-year-old, tow-headed, sturdy imp called Bill Hart, Jr.! Ain't it funny? I thought his Pop would never quit looking at the kid, and asking me if I didn't think he was a pretty nice specimen of a good looking young feller.

THE stork is hovering over Hollywood again, and he seems to be settling near the home of one of our well-known feminine



Q Richard Dix as a dashing polo player seems perfectly willing to be "Woman-handled"—well who wouldn't be? — the "woman" is Esther Ralston.

players. Let's all put our hands to our temples, and concentrate on a boy, because you know how terrible it will be if all these Hollywood baby girls grow up and not find any young men escorts. Of all the young married screen folk, who do you suppose it is?

LADIES and gentlemen, let me introduce you to another Hollywood sensation, Mildred Davis Lloyd, returning to the screen after an absence of a couple of years. Mildred has spent these absent years bringing up young Mildred Gloria, but it's really very hard to tell whether Mildred Gloria or



Q "It's all in the day's work," says Director Monta Bell, and forthwith proceeds to duck George K. Arthur and Marion Davies for a wet scene in "Lights of Old Broadway."



Mildred Davis is the bigger kid! The office boys say, "Gee, but she's a regular peach!" and if you knew Hollywood office boys you'd understand that of all tributes that is the greatest. And Mildred can get very serious. I asked her how her husband, Harold Lloyd, felt about having her "come back." She told me that at first he was very, very much against it—in fact, wouldn't listen to reason at all. But according to Mildred, when you're out of the game and away from the studios you get "stale" and don't know what it's all about or what's going on, and when people come visiting you and start talking pictures, you feel "just stupid." At last Harold agreed. Of course he didn't want Gloria to have a stupid mother.

DOUGLAS MACLEAN's father told a funny story about his favorite actor. I laughed, too, but mostly I was watching Father MacLean's eyes and listening to the intonation of the way he said "my boy." I guess during that conversation he said it thirty or forty times, but every time he said it a thousand words tumbled out of just those two. It was as if he were saying "kindness, goodness, gentleness, worship, love, happiness" — in short, it meant, "MY LIFE." And any time Father MacLean wants to talk to me about his boy, he can count me as one of those who will listen all day and never, never get the least bit tired of the oration!

ANOTHER example of "Before — And After" has hit Hollywood in the person of Dimitri Buchowetzki, who hails from the other side of the pond, and hailed at a weight of about 220. But you'd orter see him now! I never saw such a change in my life. I should say he has lost about 70 pounds. It must have been terrible pain getting started, but the difference in appearance is nothing short of marvelous. What matters if we starve the rest of our lives? We have to keep our shapes or else not Charleston! Mr. Buchowetzki, please accept my congratulations and sincere appreciation of all the nerve, hardships and pain the operation meant. Too well I can sympathize with you, for I understand the glorious feeling of "losing."

ACCORDING to the year-ahead-of-time Hollywood styles brought back from the Paris shops and whatnot by the various studio fashion creators, we of the fair sex shall wear:

Dresses no shorter because that's an impossibility.

Felt and velour hats as we have been wearing, with many, various and contrasty colorings.

More elaborate and fancy shoe-wear.

Many riotous colors in bathing-suits and bathing kimonas.

And altogether, much trimmings of feathers, furs, flowers and laces, with green



Gilda Gray, famous exponent of the "shimmy," is just finishing "Aloma of the South Seas" for Famous Players.



Glenn Hunter and Edna Murphy playing a love scene under the direction of Tom Terriss.

predominating in the Spring and black more and more slowly but surely coming back into style.

ANNE CORNWALL has developed some temperament! She admits it and I don't blame her. With fire in her eyes, she exhibited a long, ugly mark across her face. "Oh," she said, "Curling my hair over at the studio they let the red-hot iron park on my cheek for a while. It got all infected, and I didn't go near the studio for four whole days, I was so mad," stamped the ninety pounds of her. "Real temperament, it was, and I'm still mad, and every time I see that mark across my face, I get madder and madder." I don't blame you, Anne, and on top of it all, you look very petite and very cute in your ter-

rible rage! Temperament is becoming; at least, to you.

GEORGE BARR MCCUTCHEON's novel, "Brewster's Millions," will reach the screen with a prefix. It will be "Miss Brewster's Millions," and Bebe Daniels will be the star. The original stage version had John Barrymore in the leading part, if memory is right, and the story has been filmed before. Clarence Badger will direct.

THE most popular story in the world, "Cinderella," became a true one this week when Janet Gainor, struggling newcomer in motion pictures, was given the most sought-after rôle the screen has had to offer this year — one of two featured feminine parts in Fox's "The Johnstown Flood." Announcement that she had been contracted for the picture was made by Irving Cummings, who will direct.

Miss Gainor was selected after tests had been made of many players. Studio officials, Director Cummings and Casting Director James Ryan unanimously decided on her after viewing all the screen tests.

The picture will be headed by George O'Brien, and will have Florence Gilbert in the only other feminine leading rôle; Paul Nicholson, Anders Randolph, Walter Perry, Paul Panzer, Max Davidson and Georgie Harriss. Janet Gainor's fairy godmother will not be screened.

HARRY LANGDON, now First National's ace comedian, has moved his staff and office to the First National 'lot' and is preparing for his initial comedy for that organization.

BALBONI! That's all.

He is First National's new director, and the subject of no little discussion in Hollywood.

Once cameraman, production authority and adviser to European motion picture magnates and producers, Balboni has one of the most colorful of backgrounds boasted by anyone en-

gaged in the direction of stories for the screen.

Balboni has been assigned the megaphone for "The Far Cry," a stage play by Arthur Richman, adapted by Katherine Kavanaugh.



## Gossip from Hollywood

(Continued from page 57)

and happy that Betty is afraid she will soon lose her faculty for worrying and may become—quite happily for all concerned—incompetent for her worrisome job.

Incidentally while Betty was on location she was, of course, adored by all the cow-punchers her husband Jimmy used in making the picture. One very shy buckaroo wrote Betty at the studio and this is how his letter read:

"Dear Miss Betty:—Will you please send me one of your beautiful photos without any obligation on my part."  
"Your pal ———"

\* \* \*

Hollywood is, as you know, full of youngsters, who come on from every part of the country in search of the pot of gold at the end of the rainbow. They besiege the well-known players and directors, asking them for a chance and for pointers.

One such hopeful—that is he hoped to become an extra man—stopped Harland Tucker on the boulevard the other day.

Harland, by the way, has turned both his No. 11 feet unreservedly toward cinema fame and away from the legitimate stage.

"Well, Mr. Tucker, my great opportunity has come," said the extra man exultantly. "I have been engaged for a big production at Universal which Buchowetzki is directing."

"Indeed," said Tucker, "and what do you play in this picture?"

"Oh, I am a cadet. Of course, there are 2,000 other cadets in the picture but Buchowetzki has promised me a real chance at acting. Why last week I worked two days and made \$20. I have moved out of my old room into an apartment and things look so rosy I am going to be married next week."

"Of such stuff is 'Hollywood optimism' compounded—and confounded," murmured Tucker.

\* \* \*

Publicity person postcards in this zoological note: Hallam Cooley, Fox featured player, recently celebrated the anniversary of the day, eleven years ago, when he was introduced to the motion picture industry as juvenile lead in an animal comedy.

Just some more monkey business, I suppose.

\* \* \*

"Heaving the lead" is a nautical act but



☞ Nita Naldi as the wicked lady in "Cobra."

"heaving the cookies" isn't, as the members of the Metro-Goldwyn-Mayer cast filming sea scenes in "The Barrier," Rex Beach story, recently learned.

The company put to sea in a sailing vessel chartered for the occasion and ran into a stiff gale.

"Great," said George Hill the director, "this weather is made to order for the picture."

Work started, but the Pacific continued to roll as high as the proverbial goose is said to hang.

George began to turn green around the gills and the cameraman commenced swallowing hard.

Lionel Barrymore and Marceline Day, playing the doughty skipper and his daughter respectively, but not vice versa, voiced their anguish.

"We are sick," the captain shouted as he staggered down what on land would have been a stair.

Soon everything was on the up and up, and work succumbed to *mal de mer*, which is a \$4.50 word for seasickness, for the long Pacific ground swells did their stuff well and often.

\* \* \*

The Stenographers' Union has entered a protest with Hobart Henley, the director, because he has changed the title of "Free Lips" to that of "His Secretary." They regard it as being in restraint of trade.

Hoping you are the same, yours,

BERT.

## The Stage Coach

(Continued from page 45)

show. Mr. Moore can get laughs without firing any guns at the audience, and does so. The Moore, in brief, the merrier.

### "APPLESAUCE"

FRESH from a triumphant career in Chicago comes Barry Connors' "Applesauce," with that pleasing personality, Allan Dinehart, in the main rôle. It provides a New York audience with a fair entertainment, provided said audience is not in too critical a mood.

It's all about an ingratiating young rascal who doesn't want to work, but who is popular with everybody in town, including the canine population. It seems he's in love with the heroine, but is afraid to propose, having no visible means of support. When he doesn't come across, she accepts the advances of his rival, a hard worker (though a loose thinker), by name Rollo Jenkins. This bit is excellently played, incidentally, by Walter Connolly.

Dinehart does well by the main rôle, and is convincing as far as the rôle permits him to be. There is one barren stretch in the first act when he has to deliver a monologue on "What Happiness Consists Of." Our readers will be glad to learn that it is Mr. Connors' theory that happiness consists in giving, not in taking; that you can get only the happiness you put into things; and that happiness is like a kiss, you only get it when you give it. We slept nicely during this, and awoke, much refreshed, to see the rest of the show.

Perhaps the best performance is Jessie Crommette's as Ma; she is remarkably alive and real. William Holden is as bad as his part as Paw, and it's a pretty bad part, creating such a father as never was on land or sea. Clara Bandick does a nice bit as the garrulous and pessimistic Jennie; Gladys Lloyd makes a pretty heroine, if not a great actress, and she is not a great actress. The remaining member of the cast, Albert Andrus, is pretty bad.

In conclusion, "Applesauce," properly handled, may make a good movie vehicle. Let Mary Alden play the mother, Ernest Torrence the father, Richard Dix the hero, and Norma Shearer the heroine, if the movie producers are willing to get together in the sake of good pictures.

## Patsy the Party Hound—Continued from page 43

home of Doug and Mary.

Mary was looking like a little girl that had been good, and so her mother let her into the drawing room if she would promise not to touch anything. We looked at her collection of porcelains and rich trifles like inlaid vanity boxes, and at the French period furniture, had tea, and discussed the house, and then on down to Anne Cornwall's home, where we were to dine.

At Anne's we found husband Charlie Maigne and Percy Marmont and his wife; and Anne's cook had departed, so after Reed Howes came we went over to the Zulu Hut, in Laurel Canyon, for dinner. This is a very popular place with the film stars, being what Anne calls "a trick restaurant."

Outside is a Zulu knife-thrower from Charleston, South Carolina, who adroitly throws knives at a board, making everybody

want to follow suit. Patsy thought she easily could do it, and everybody had a try, but if it depended on any of us except Percy Marmont to make a killing of an enemy, all the people we hate, as Anne put it, would certainly live out their full lives. Percy proved an adept, and we suspect it wasn't the first time he had tried the sport. Inside the Hut you eat fried chicken and cornbread without knife or fork!

"We are going to Percy Marmont's house!" whispered Patsy delightedly. Patsy has an awful case on all these sad-eyed heroes. We found Percy's house exactly what you would think it would be—a large, homey, substantial place, with a big garden in the back. We played bridge, and Percy won at that, too. Then, though Percy's two children were asleep upstairs, we must needs travel up and turn the light on for a look at the two chubby little girls.

Downstairs we chatted awhile, and Reed Howes told us that he was from Salt Lake City, home of the Mormons.

"I want to go there," exclaimed Marmont.

"You can't smoke there,—against the law!" warned Howes.

"Oh, well, is there any time for smoking?" inquired Percy.

KENNETH HARLAN and Marie Prevost celebrated their paper wedding,—first anniversary,—the other night, and Patsy and I went over to the party with John Roche. The occasion was a sort of house warming, too, as they have just bought one of those lovely combination English-California houses in Beverly Hills.


It turned out to be a regular kids' party. "They seem to have forgotten, Kenneth and Marie, that they have been married a





# IRENE RICH

*The Screen's  
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emotional  
Actress*



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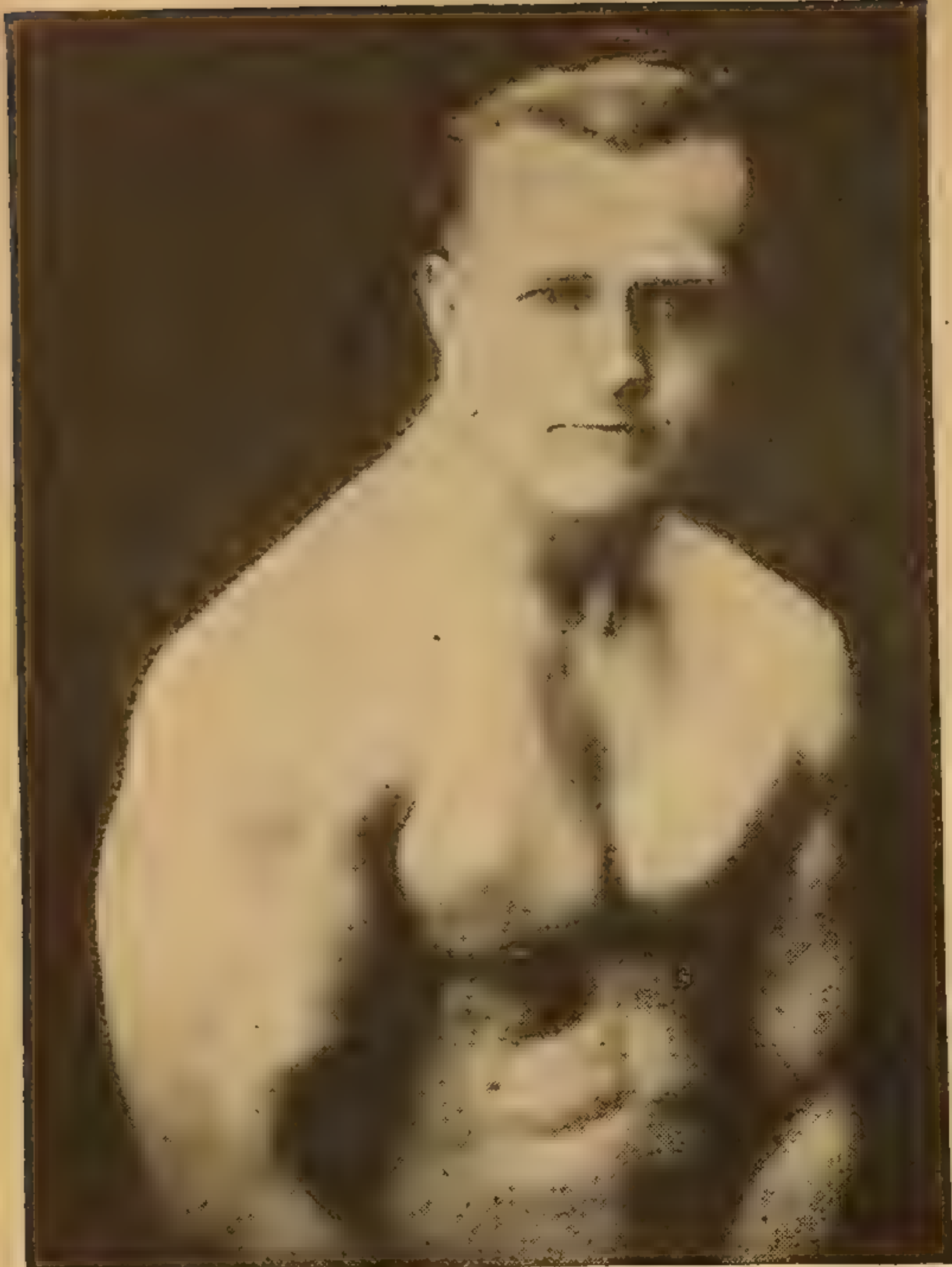
Miss Rich is a queenly ornament to the Screen—her manner captivating—her art flawless and realistic. The most truly feminine of all feminine stars, she typifies the highest type of American womanhood.

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It contains over four dozen full-page photographs of myself and some of the many prize-winning pupils I have trained. Some of these came to me as pitiful weaklings, imploring me to help them. Look them over now and you will marvel at their present physiques. This book will prove an impetus and a real inspiration to you. It will thrill you through and through. All I ask is 10 cents to cover cost of wrapping and mailing. The rest is yours with my compliments. I am supplying a coupon herewith merely for your convenience. This will not obligate you in any way, but for the sake of your future health and happiness, do not put it off. Send today—right now, before you turn this page.

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whole year and ought to be dignified," commented Patsy.

We played charades, coffee-pot, and blind man's buff, and during the latter game it was perfectly extraordinary how John Roche kept catching Phyllis Haver, even though he was blind-folded, and how Phyllis seemed to catch him all the time was even more extraordinary, because, as Marie said, he might trace her by that wonderful Paris perfume which she uses and which she won't tell anybody the name of because she wants to keep it all for herself.

Speaking of Phyllis, we discovered the awful fact that her real name is O'Haver; also that she is a distant relative of the English royal family, through one of her ancestors, a descendant of the reigning house having emigrated to Ireland a century ago where he founded a family.

"I might have known you were a relative of the Prince of Wales when I saw you trying to ride that polo pony!" exclaimed Louise Fazenda.

"Yes," retorted Phyllis, "but I'm not telling the Prince of Wales, because he may want to borrow my pony!"

Everybody at the party had an awful lot of Charlestoning to do,—some solo work, some dueting. May McAvoy, looking lovelier than ever in red georgette with red slippers to match, did a neat little Charleston with young Asher, but Peggy Prevost was really the star soloist, with Anne Cornwall running a close second.

Charlie Ray and his wife said they were learning the Charleston, but Charlie said that so far he could do it only with one foot, and they refused to do any exhibition work, though we caught a glimpse of them dancing it in the crowd when everybody was fox-trotting to the music of the Hawaiian orchestra.

Monte Blue came in for a few moments, took a drink of ginger ale and a sandwich, said hello to everybody and departed. His wife is ill, and he remains by her side almost every minute that he isn't working.

There was a buffet supper, and then more and better Charlestoning.

"I do hope they will invite us to their next anniversary!" said Pat, as we were leaving. "They surely know how to make everybody glad that they are glad!"

MAE MURRAY had quite a little going-away party at the train when she left for Europe. That's another Hollywood fad,—going-away parties held at the station. Half a dozen of her young male admirers were there to see her off, each bearing gifts of fruit or candy or flowers; and there were some girls, too, each with presents of lovely handkerchieves or candy.

THE occasion of the opening of the great Chinese pagoda house as the Four Hundred Club House was one of the events of the movie season.

The house is one of the show places of Southern California. It is built of selected woods of exquisite kinds and luster, and is throughout its story and a half furnished with the most wonderful Chinese furniture, while its walls are inlaid or hung with sumptuous embroidered Chinese tapestries and decorated with Chinese carvings. A lily pond decorates the court, from which court all the rooms open, including a large living room and several bedrooms.

In a tiny band-stand at one end of the patio there was a jazz band, and of course those indefatigable Charlestoners, Priscilla Dean and Ruth Roland, gave us a delightful performance.

"Oh, there are Robert Leonard and Gertrude Olmstead!" exclaimed Patsy. "I hear they are going to be married."

Just everybody was there, including Bebe Daniels, Jack Gilbert, Jack Mulhall and his wife, Lew Cody, Warner Baxter, Alice Terry, Kathleen Key, Ralph and Vera Lewis, Dorothy Mackaill, Margaret Livingston, Buster Collier and a hundred others.

Everybody was too busy looking at and exclaiming over the wonders of the place to do anything except exclaim. Except, of course, to partake of the buffet tea.

"But I suppose that when the place gets started," said Jack Gilbert, "nobody will ever play any game except mah-jong in this place. Can you imagine bridge here amid this Oriental beauty?"

PUFF billiards is the great little game that everybody in Movieland is playing now-a-days.

"And it does look so simple and easy!" exclaimed Pat in despair, as she sighed and laid down the little rubber ball that looks like the business end of a perfume atomizer.

We were over at Bebe Daniels' house, where a party had been in progress all day, as Bebe wasn't working just then and had been able to find enough congenial spirits to make up a party.

Puff billiards is played on a round table apparatus, and the tiny balls are sent into receptacles by means of pumping the air from the rubber-bulb arrangements which



© Matt Moore and Marie Prevost in  
"His Jazz Bride."

the player holds in his hand.

I found that Bebe is quite an expert at the game, as is also Jack White.

We had all gone horse-back riding in the morning, a big party of us,—Pat and I, Jack White, Mr. and Mrs. Frank Borzage, Buster Collier, Kathleen Clifford, Paul Bern, Lew Cody, Mal St. Claire, Marguerite de la Motte, John Bowers and others. Then we had come in for a buffet breakfast.

Bebe kidded a lot of the riders by feeding them from the mantle-shelf, but, as Pat justly remarked, perhaps the breakfasters were thankful at that.

Then Bebe played the piano and sang, with everybody joining in. We sang a lot of the old-fashioned songs like "Sweet Marie" and "Dearie," as well as "Oh Boy! What a Girl" and "Collegiate."

Mal St. Clair, who used to be a cartoonist on a Los Angeles daily, drew cartoons of everybody present, and Jack Mulhall pretended to be very peeved about his,—said he could prove by the movies that he didn't look that way at all.

"Oh, let's have a Sheik Party!" suggested Bebe the other day after we had finished lunch at the Montmartre. "I'll get mother, and——"

"What on earth is a Sheik Party?" asked Pat and I in one breath.





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**Scalloped Bedspread**—A magnificent crocheted bedspread. Made of close woven long staple New England cotton yarn. Bleached to a snow-flake white. Laundered perfectly. Choice patterns. Size about 78 x 90 ins. Weight about 3¼ lbs. Corners cut out so spread will lie perfectly smooth and flat upon the bed. With overlocked stitch scalloped edges.

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### Work of Intense Interest

And there's no work half as interesting as advertising. Think of the thrill in writing an advertisement that brings tens of thousands of inquiries for the product you advertise. Imagine the satisfaction of having corporation officials look to you to handle their advertising and merchandising campaigns. There is nothing dull or routine about advertising. It's the greatest business game in the world. Full of action and the joy of actually seeing things accomplished under your control.



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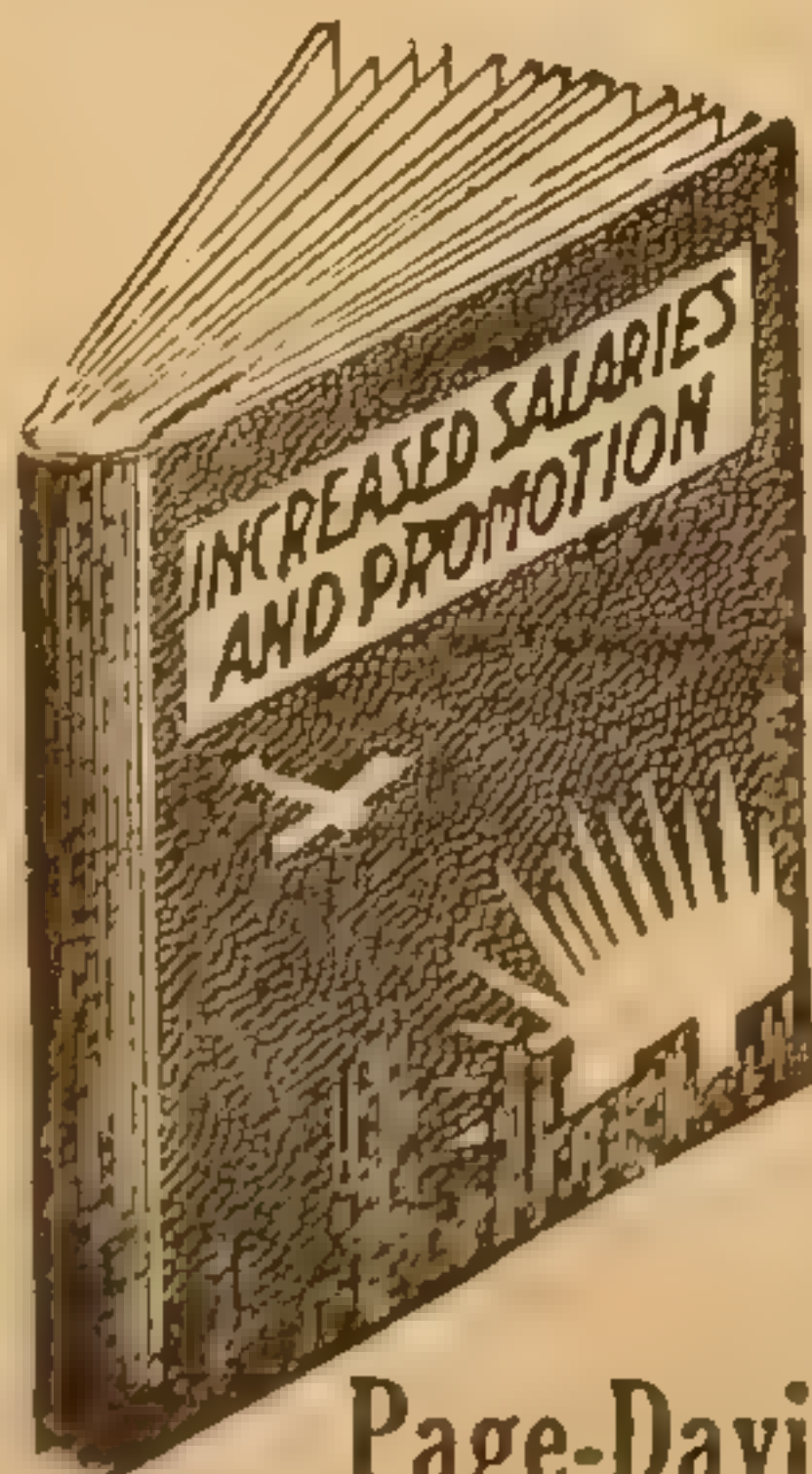
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"Well, if you two aren't just out of it!" cried Bebe. "I'll call mother to chaperone, and then we will call on some of the sheiks we know."

Mrs. Daniels was nice about it, and we all set forth in Bebe's big car.

"Does it matter if they are married?" demanded Pat.

"Not a bit,—in fact it's better!" said Bebe. "Because most of these sheiks' wives are, if the truth were known, nicer than the sheiks themselves."

We found Harold Lloyd and Mildred Davis at home, and as Harold was working hard in the hand-ball court, we went out and played a game with him. Then Mildred gave us all tea.

Next we went to Lew Cody's house, where we found Lew reading. Of course that wouldn't do at a sheik party. We made him give us tea and show us if he could do the Charleston without hitting our shins. That was fun.

Then we called on Jack Gilbert, who was just going horse-back riding, but simply had to remain at home. He and Pat played cards and drank lemonade and sang songs, while Bebe, her mother and I looked through his books.

"And I will say," remarked Bebe as we left, "Jack has plenty of nice classics to make up for all the naughty modern books!"

## Some New Films

(Continued from page 42)

it pleasant entertainment. No attempt has been made to modernize it by the injection of subtleties; it has the same tried and true heroes, heroines, villains and "comic" characters who suffered for sweet virtue's sake in the good old days, and not one of them attempts to disguise a spade as a trump. The Society for the Protection of Ancient Traditions will have no fault to find with this picture.

### The Road to Yesterday

WILL HAYS or somebody should bring this thoroughfare to the attention of the Road Supervisors, for it's in a bad way. The material used by the builder, Cecil B. DeMille, is spongy and shopworn, most of it having been dragged from his old reliable bag o' tricks, and the going is heavy.

The first few thousand feet are devoted to planting a double-barreled romance with mystery trimmings. Everybody seems to have met everybody else in some vague place beyond recall and there are various emotional reactions which they can't explain to themselves, each other or the spectators. Just when the plot is getting so tied up in knots that only a pretzel maker can understand it, a convenient train wreck shoves everybody and the plot back about four centuries. This, you will admit, is quite a push and worthy of a cinemaster such as Cecil B. Out of the wreckage rises a totally new plot and then—then we discover that the previous mixed sentiments of our characters are based on nothing less than Reincarnation. (This being a DeMille picture, it is



Lew Cody and Mae Busch in "Time, the Comedian."

of course spelled with a capital R.)

There's no need to be specific about one of Cecil's pictures. You couldn't mistake it, even in the dark, for the work of anyone else. He is unique, to say the least. With what thundering he proclaims that black is not white; with what tremendous earnestness he forces bromides down the complacent throats of his characters, the likes of whom were never found outside of Culver City. He is the high priest of hokum, and he has outdone even himself in "The Road to Yesterday." It will be a treat for all the readers of the tabloid newspapers.

### The New Commandment

WHEN it comes to adding to the decalogue, the movie makers, instead of adjuring their audiences to follow the highly moral precepts which lead to (movie) happiness, should lay down a new commandment for themselves: "Thou shalt not glorify tripe."

There is so much that might have been done to make "The New Commandment" a fine, sincere and lovely romance that the deficiencies only emphasize the mediocrity of the story treatment and directing. Starting with an old, but always interesting, premise, the plot soon wanders off into a maelstrom of mingled slapstick, foolish misunderstandings and overdone heart-burnings. Through all this the love story shines like a beacon light, giving the proceedings some semblance of appeal.

Blanche Sweet and Ben Lyon are an oddly assorted pair of lovers, but the lady is so charming and so lovely that she almost enables you to forget the plot whenever she is on the screen. The well known war serves as a background for most of the action, and here the producer has cast all reserve to the winds. It is a pretentious production, and everything about it is good except the subtitles and the plot treatment.

## Pathe Weekly's Birthday—from page 33

chief sent you up to get shots of Coolidge at some kind of a big White House entertainment for foreign dignitaries. How would you feel about telling the President of the United States where to stand, how to hold his head, how to look, and how to act? Would you command him, or request him?

"Pathe News camera-men 'shoot' Presidents, Kings, Popes, Emperors, Generals, and

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 Orchard and Willow Streets, Dept. 11, Chicago, Illinois

of approach to his objective. He is always resourceful, and is courageous enough to adventure anywhere after news. That's the type of men who turn our cranks in all parts of the world."

He then told me something that may surprise you regarding the strange self-consciousness that possesses even the biggest and most exalted persons of the earth. Cameramen find that great soldiers like Foch, Joffre, Kitchener, Haig, Pershing and Wood, who have commanded thousands upon thousands of men in battle, are completely camera-shy on many occasions, and show their self-consciousness in many ways. They discover too that rulers ask advice on how to appear to the best advantage, and place themselves almost wholly at the mercy of the photographer.

There was a time once when The Great frowned upon the camera's invasion of their privacy. But that was before the era of publicity . . . before advisers and observers for The Great realized that favorable propaganda must be employed in order to hold their popular and firm place in public opinion.

Nowadays everybody, high and low, is eager to be shot for the news-film because, as Vice-President Dawes remarked at the Pathé birthday party, "The news-film, the newspaper of film literature, has become a necessity in national life; and its accuracy in daily presentation of world news has made it a national institution. All peoples, irrespective of thought or language, find instantaneous expression and common understanding in the news-films."

President Coolidge was not so strong for being filmed when he first moved into the White House. And surely he didn't do much smiling for the cameramen in those early days. But, as you've been able to see for yourself, the boys have taught him to smile of late. And here's something to know concerning the President's appearance on the silver screen. If Cal Coolidge were paid for his weekly appearances in the movie news-films at the same wage rate received by Gloria Swanson or Thomas Meighan for their time on the screen, he would be getting more money than either of these highly paid stars!

Possibly it seems like a simple business, this photographing of news events all over the world, as you loll back in a comfortable chair and watch a news-film to the tune of appropriate music. Yes, it is a simple business all right! Just about as simple as translating a Chinese book when the only two languages you know are American and Profane. However, the idea of reflecting the news in pictures began simply enough. In 1910, Charles Pathé of Paris recognized the possibilities of presenting the news through the eyes of the motion picture camera. And his organization did so in a very simple way. Within fifteen years this idea originated by Mr. Pathé expanded itself into a news-film organization that has invaded every climate of the earth. Today its branches are operating in all the strategic points of the world, and cameramen are on every spot toiling over every trail that promises news. These branches, assigned staffs, and roving cameramen have been welded into a highly synchronized machine whose power plant is the Pathé office in New York where Mr. Cohen directs its world-wide activities.

Airplanes are the circulation wagons of a service that gives us the news in pictures. They speed the cameraman to his objective, and speed his film back to the laboratories, again mounting the highways of the air to deliver finished prints to waiting theaters! Gathering the news in pictures prohibits the everyday use of mapped-out campaigns.

The biggest news is important information that breaks swiftly and without warning. Consequently Mr. Cohen and his branch editors must ever be on the alert to cover the unexpected. Sometimes uncanny foresight and premonition come into play. It was premonition that sent a Pathé man to Smyrna on Cohen's orders before a Turkish bombardment burned the city to the water's edge.

Speaking of the filming of Smyrna in flames, with its terrorized inhabitants leaping into the water to escape fire and heat, suggests the danger, as well as adventure, that cameramen must face and experience in order to get their pictures. When the tide of battle rushed back and forth over northern France like a crimson sea, airplanes often flew over the trenches, over No Man's Land and the batteries beyond, carrying men whose only weapons were motion picture cameras. It was the same way on the slopes of Mt. Etna when lava boiled over the crater sides and ran in rivulets of death.



Mary Philbin in "Stella Maris."

to the valleys below. Cameramen set up their "magic boxes" and cranked away oblivious of the volcanic menace.

Although there are many stories of adventure, romance, tragedy, and high courage to color the history of news-film exploits, I believe that the one of devotion to duty which I heard about L. C. Hutt, a Pathé cameraman, crystallizes the spirit that inspires men in this service. Hutt, who had never been in an airplane, was sent aloft over Los Angeles one day to register the activities of a dare-devil acrobat on another plane.

Shortly afterwards a woman, while driving over a Los Angeles street in an open car, had a human finger drop into her lap from out of the nowhere. She reported the matter to the police, and later was told how Mr. Hutt had lost three fingers that afternoon. Climbing out on a wing of the plane, he had placed his hand too close to the propeller. The cameraman at the time was trying to shoot the scenes from a better angle than that afforded by the cockpit. He made no mention of his painful injury until he landed and delivered his film to the laboratory. Then he fell in a faint, the camouflaging handkerchief falling from his hand!

From a medium of mere entertainment the news-film has become an agent that carries the incontrovertible truth from and to every corner of the world. For it presents facts with unimpeachable integrity and strict neutrality. To Charles Pathé, the founder of the Pathé Journal which is today the Pathé News, belongs the credit of having pioneered the news into pictures, and it is SCREENLAND's honor to congratulate him, and those who have emulated his inspiration, on the fifteenth anniversary of Pathé News.



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## John Roche

(Continued from page 27)

easy as describing personality, of course. And Roche does have appeal. He portrays the romanticism and camaraderie of a lineage reputed for those traits; and they are coupled with an elusive something which a lifetime of unusually keen observation and diversified experience has brought him.

Always a deep reader, he has profited by it, and it is this last addition to the aggregate of his charms which brought him ready entree to the inner circle of the Hollywood intelligentsia.

It is in this latter group that you will find his closest friends, and he is seldom seen at parties or in places where the roysterer hangs out. The opera, symphony concerts, the theatre, vocal recitals, Shakespearean or other classical recitals, yes. There he and his mother always can be found. For those two are inseparable.

Back of his love for music one finds a baritone well-trained and of a quality unusual. A singer? He began in a church choir in his home town at the age of nine. Then the movies were in swaddling clothes; there was but one show in the town.

The showman heard of what was then a startling innovation and which now is history—the illustrated song. With his program of eighteen reels a week at \$18 weekly came a set of slides with words attached, and a badly torn and battered copy of the ballad. He sought out Roche and, after quite a little protest from his mother, hired him to sing the songs.

And every night the townsfolk heard a childish treble hitting all the high spots in the ceiling as the sweating operator in the cheesecloth "booth" changed spools of film.

The time came when the treble broke and deeper notes (and sometimes squawks) rasped through. But Roche persisted and while audiences squirmed and suffered trained a voice that finally became the talk of all the countryside.

The family moved to Rochester; he sang there in cathedral and in synagogue as well. Then came an offer from a hotel man, a progenitor of the "music with your meals" campaign. And Roche sang solos with the orchestra accompanying.

Elsie Janis sat at dinner with her producer, Charles B. Dillingham, in that hotel one night and heard Roche sing.

The youthful Roche knew nothing of the New York theatrical manager and if in his voice that night there rang a note of unhappiness and longing, it was the artist in him crying out against noisy waiters and clattering guests.

But to everyone one day comes luck. Once at least the break comes your way and Roche on the "chequerboard of nights and days" moved to Broadway with Miss Janis' company.

Here came success again—or rather a full series of successes. Vocal accompani-



William S. Hart comes back to the screen in "Tumbleweeds."

ments to rows of twinkling legs gave way to melodrama in a stock company and later to serious and major parts in yearly stage successes. Then came the war.

John and his three brothers went overseas. And like a great number of our veterans, he doesn't talk much of his life there. When he came back he played the lead in "R.U.R." and other stage successes and then bits in a couple of films in New York.

Came next a contract with Louis B. Mayer, the emigration west, one picture—and a broken contract because the next part offered seemed unfit.

Then Roche free-lanced—and with free-lancing came for the first time in his life discouragement. Love for pictures and their making turned to loathing overnight. And in his anger at conditions he renounced the films and all their makers and bought tickets for New York. He packed his trunks and called a baggage man and paid the gas man and the phone bill. He was through; he soon would shake the dust of Hollywood from his feet and join the host of eastern knockers.

Then the phone rang. Lady Luck had rolled the dice and turned a seven. It was First National. They wanted him. He told them that they were too late, he didn't want the part, he couldn't play it even if he wanted, and other argument and protest. But they insisted. Richard Tully wanted him in "Flowing Gold" and they must have him. And they got him—for who can balk when Lady Luck has thrown the dice?

Roche still is in Hollywood. For with his portrayal over, another came his way and then another until finally this last contract with Warner Brothers was concluded. Now he's signed for five years more, but after that—quien sabe?

## The Greatest Story of the Sea—from page 25

purely fictitious character of London, Paris and Deauville. Since I was writing a series of five-minute dressing-room interviews for a Sunday paper, that book-title provided an idea.

"How would you like to play that part?"

"I couldn't ask for anything better," said Marmont, watching Chinatown through the window.

"With a few good lyrics and some dance

numbers it would make a great musical comedy," I suggested. "Of course, playing it as straight comedy 'Lord Jim' would suit you down to the ground, too. That scene where—um—er—er—"

The rest was stammers; for Marmont's expression convinced me I was out of my literary depths, as cub-reporters generally are. A call-boy who tapped at the door and announced "Curtain call, Mr. Mar-





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Do it what you will, it is there—all power is born to most of us—a sleeping Giant aroused, can carry us on to fame and fortune. A Genie-of-the-brain more powerful than the servant of our every right thought than was ever Aladdin's fabled Genie-of-the-Lamp of old.

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## Proceeding With What You Have

Do you remember the story of the poor farmer who struggled for years to make a livelihood out of his rocky soil, only to give it up in despair and go off to seek his fortune elsewhere. Years later,

coming back to his old farm, he found it swarming with machinery and life—more wealth being dug out of it every day than he had ever dreamed existed. It was the great Kimberley Diamond Mine!

Most of us are like that poor Boer farmer. We struggle along under our surface power, never dreaming of the giant power that could be ours if we would but dig a little deeper—rouse that great Inner Self who can give us more even than any acre of diamonds.

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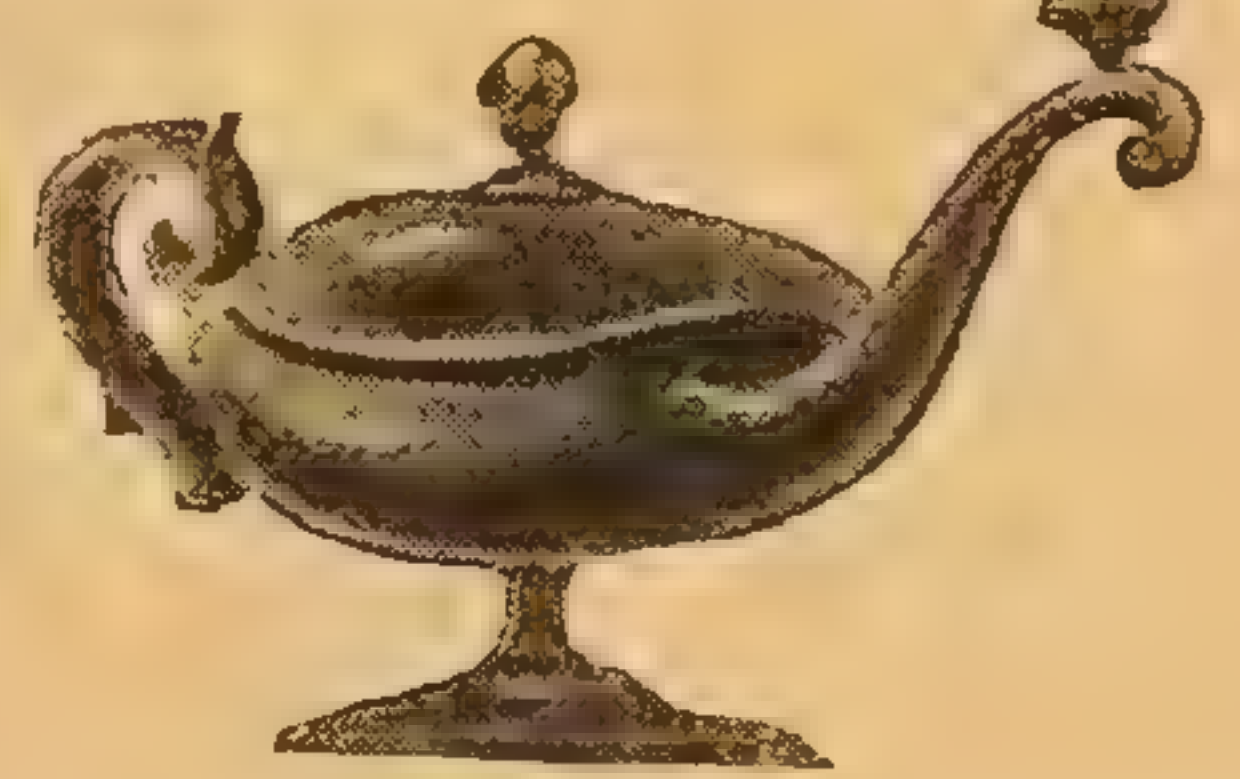
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mont, please," saved me from sinking entirely.

Who was Lord Jim anyhow? After Marmont had gone I opened the book. Guessing his surroundings as London, Paris and Deauville put me half-a-world wide of the mark. Why, he wasn't even a lord!

By Joseph Conrad's description "... in the various Eastern ports where he got his living as ship's chandler's water-clerk, he was very popular. ... His work consists in racing under sail, steam, or oars against other water-clerks for any ship about to anchor, greeting her captain cheerily, forcing upon him a card—the business card of the ship-chandler—and on his first visit ashore piloting him firmly but without ostentation to a vast cavern-like shop which is full of things that are eaten and drunk on board ship; where you can get everything to make her seaworthy and beautiful from a set of chain-hooks for her cable to a book of gold-leaf for the carvings of her stern; and where the commander is received like a brother by a ship-chandler he has never seen before. ... To the captain he is faithful like a friend and attentive like a son, with the patience of Job, the unselfish devotion of a woman and the jollity of a boon companion. Later on the bill is sent in. It is a beautiful and humane occupation. Therefore good water-clerks are scarce. ...

"Jim had always good wages and as much humoring as would have bought the fidelity of a fiend. Nevertheless, with black ingratitude he would throw up the job suddenly and depart. ... To the white men in the waterside business and to the captains of ships he was just Jim—nothing more. He had of course another name, but he was anxious that it should not be pronounced. His incognito, which had as many holes as a sieve, was not meant to hide a personality but a fact. When the fact broke through the incognito he would leave suddenly the seaport where he happened to be at the time, and go to another—generally farther east. He kept to seaports because he was a seaman in exile from the sea. ... He retreated in good order towards the rising sun, but the fact followed him casually but inevitably. Thus in the course of years he was known successively in Bombay, in Calcutta, in Rangoon, in Penang, in Batavia—and in each of these halting-places was just Jim the water-clerk. Afterwards when his perception of the Intolerable drove him away for good from seaports and white men, even into the virgin forest, the Malays of the jungle village ... called him Tuan: as one might say—Lord Jim."

While I read this, the man who wanted to portray so dramatic a character as Lord Jim, driven through the scorching saffron horizons by the undying story of his cowardice, was proceeding blithely through the flippancies of "A Little Bit of Fluff." Laughter rolled from the auditorium into the dressing-room corridors. Murmurs and far-off eastern odors stole through the window. Below, the little houses of prayer or pak-a-pu might have flanked the very streets down which Jim trudged hopelessly; the broad band of light marking the white thoroughfare also seemed to mark the civilization that had thrown Jim out.

And this illusion lay ten thousand miles from where Percy Marmont eventually became Lord Jim. It arose again in the dim New York projection room where Paramount's production of Conrad's classic was being screened. The moral, if you want one, is "Wish—then work for it!"

Certainly Marmont has made Lord Jim as real as he was to Conrad himself, and the author did not imagine him. "One sunny morning in the common-place sur-

roundings of an Eastern roadstead," Conrad wrote, "I saw his form pass by—appearing—significant—under a cloud—perfectly silent. Which is as it should be. It was for me, with all the sympathy of which I was capable, to seek fit words for his meaning. He was 'one of us'."

One of us wanderers!

Jim was born for the sea; but the sea had not tried him. Somehow he escaped the roaring sweep of gales; he never had brought a ship through the screaming, great oblivion of low clouds and towering water, yet he pictured himself doing so a hundred times. He built his courage on his fancy, and when the test came, his imagination made him a coward. Even then there was no storm, although a black squall was ma-



Lloyd Hughes and Mary Astor  
in "The Scarlet Saint."

ing over one horizon of the Arabian Sea which stretched smooth and dark as glass at night.

Eight hundred native pilgrims slept upon the Patna's deck. Jim was Chief Officer, tall shadow on the bridge standing beside the bulky silhouette of the captain who had come up to relieve him. Captain and engineers matched the ship; and the Patna was a ship that rats desert. But for a moment, Jim had his dreams until disaster chased them.

There was no movement on the water save the slow spread of the Patna's wake. Then she stopped, trembled, and slid forward across a submerged derelict. Her bow stove and flooded; but one rotten bull's head held out. It would go when the squall hit. Jim felt it bulge under his hand.

He raced along the decks among the sleeping pilgrims. Eight hundred men, women and children—and seven boats! To have raised an alarm would also have raised a panic; and as he watched, that panic grew in his imagination. He did not see himself he saw children flung aside and women trampled underfoot. He saw the Patna sink before a boat could be manned; the white seethe and the ghastly fight for floating things. It all made a memory that no man would wish to die with. It would happen at the first heave of sea.

As if this picture also had been painted for the captain and the two engineers, they were working desperately forward to lower a boat—to desert. They would save themselves. Terror filled Jim, but the greater emotion was fury at this desertion. He took no part in lowering that boat. He beat down his fears. He would wait until the end—just a matter of minutes. The other cursed him. But he had lived by the sea and he would die by it. He waited, wanting to escape, yet sticking to his post.



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The boat splashed overside. One by one the men went down. The squall uttered a thin whine to forecast its fury. It echoed in his mind like the shrieking of eight hundred souls. The sea pitched; rain came blindingly; the *Patna* shivered beneath his feet, like a tormented thing, ready to dive; and out of tumult, just before the pilgrims panicked, he heard the deserters shouting: "Jump!"

He jumped. He lay in the boat which put into night and behind them the *Patna's* lights disappeared, as if she had sunk. That was the cowardice of Lord Jim. Loathing himself, he wished to die before a steamer picked them up; yet when rescue came he endorsed his captain's report. They were the sole survivors, and the story of their efforts to save their passengers was believed until a gunboat towed the *Patna* into port. By a miracle she had weathered the blow.

Of the four white men Jim alone remained to face trial; the others fled. When in the end he was branded a coward and driven out, there was no place to which the story did not pursue him; and in the days of his regeneration after he had found one woman who loved him despite his cowardice, he put that love aside to sacrifice his life as the only amends he could make—not to the world but to himself.

As Conrad tells it, and the screen mirrors it, "*Lord Jim*" is certainly the finest sea-tale print that pictures have given us so far. These facts reveal the extent to which the producers have gone for authenticity: Several hundred Malays were recruited from every town on the Pacific coast, from San Diego to Vancouver, to participate in the ship scenes, which are enacted upon fourteen vessels ranging from navy minesweepers to Chinese junks, while an 1860 model passenger boat was salvaged for use as the ill-starred *Patna*. Incidentally John Russell, author of "*Where the Pavement Ends*" and the only living writer who can



Viola Dana and Bobby Agnew  
in "The Great Love."

tell a story with Conrad's vividness, made the adaptation. The result is a picture that the author himself would endorse.

With a lot of fans who have waited very patiently for Joseph Conrad to receive proper screen recognition, their bitterness that "*Lord Jim*," written in 1900, should have been overlooked for almost a quarter of a century is softened by the knowledge that in the meantime motion pictures have grown big enough to portray this drama adequately.

Now Rex Ingram's version of "*Nostromo*" is next on our list of great expectations; and to various scenario editors who declare they are seeking material, I'd like to mention that on my shelf are twenty-four volumes by Joseph Conrad—all of them throbbing deep down to the rhythm of long waves.

## "I'm in the Movies Now"—from page 22

black hair and eyes—and I'd know her in a minute if I see her again some time!"

That's Louise Brooks. She's the new type of Follies beauty. They used to be either tall and dark or curved and blonde and cuddly. Louise is slim and boyish with a sort of Peter Pan smile. She may not be your idea of Helen of Troy. But she registers. In New York, where beauty is at a premium, Louise Brooks has "clicked." Your real New Yorker didn't have to look her up on his program when he saw the Follies. Behind the scenes of Manhattan—the gayest, most glittering city in the world—they knew Louise Brooks. She's unique. She doesn't look like anybody else, except perhaps some child's French doll. Only once in a season or so does New York have a Louise Brooks to boast about. Her photographs adorned theatre lobbies. She was pointed out. In that gorgeous pageant that is New York—the New York of Broadway first-nights, of the Ritz at tea-time, of exclusive motors with exclusive dogs, of smart supper-clubs—Louise Brooks was a figurante. Only nineteen or twenty, the subtle incense of adulation might have gone to her head. Manhattan itself presented this vest-pocket Venus with the flourish it reserves for its favorite children. Most girls would have found their dreams come true. Wasn't it said that Charlie Chaplin was escorting her to first-nights? What more could a girl ask?

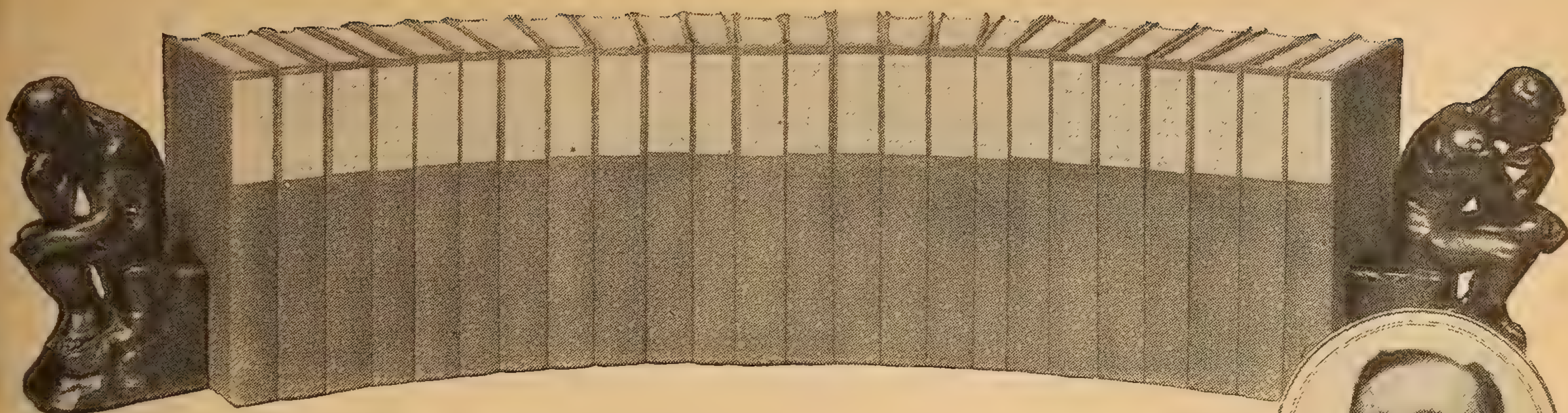
Louise Brooks could ask for more—and she did. Maybe Uncle George did go home and tell the folks about a girl he saw in

the Follies. But what about the rest of the world? What did it know, or care, about Louise? And she wanted it to. So she joined the movie parade.

The middle-west rushes its prettiest daughters east or west to storm the movie citadels. The south forgets its traditional languor long enough to speed its parting beauties on their way. Europe sends its loveliest. Film-land is the land of heart's desire to almost every girl. They're all marching to the movies. Broadway sends Louise Brooks. She has said good-bye to the great white way, turned her back on fame in the Follies—and has taken the subway to Astoria.

But it isn't as simple as it sounds. When old Father Knickerbocker, appreciating the comments he had heard on Louise, stepped up to her and said: "Little girl, your beauty and charm have conquered all comers. If you have a wish, name it. You may have anything your little heart desires!" he meant well; but he had already done everything in his power for his pet. New York knew her but the movies didn't. She had to be introduced. And it wasn't easy. First came the screen tests. She posed for them and then—she waited. And somehow, while she was waiting, New York, and all it stood for, faded away like the final clinch of a screen romance. Her career as a Glorified Girl began to mean less and less to her. She saw somewhere ahead a lot more work—and more fun—than she had ever dreamed of. She saw an audience whose applause would mean something; who





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and to feel suddenly  
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tures of the sea—this  
is a sensation when  
one comes upon a  
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might be blind to beauty—and had been; but who could never be cruel to real charm.

So she put her charm to the acid test. She says now she never hoped for anything as for the success of her film try-out. She awaited the results with an intensity and ambition unequalled by Susie of Squash Centre. Because if Louise Brooks failed to make the grade, all her world—her Broadway—would know about it. If she flopped, she would flop hard; in fact, some of her future salary would have to go towards buying liniment to bathe her bruises. The result of her screen tests, in other words, meant everything to Manhattan's pet sourette.

She got the job. The tests passed one hundred per cent and then some. Before she knew what was happening to her she was getting up at the unheard-of hour of eight in the morning, rushing through her breakfast and dashing off to the Famous



Gloria Swanson in "Stagestruck."

Players studio in time to be on the set at nine. Playing a part in *The American Venus*, how she did work! The business-like routine of the huge studio was a brand-new experience. Early hours; blinding lights; strange co-workers; new bosses. She loved it. Her enthusiasm was keener than the eagerest extra's. Very soon she found herself really "in." She belonged. The camera caught and imprisoned her elfin eyes, her saucy black babyish bob, her slim body, her slender, expressive hands. A contract for five years was offered her—and signed.

It was early one morning. She had to be off for location. She rubbed her eyes like a sleepy child, slid out of bed, slipped a tailored bath-robe over her pajamas and thrust her feet into tiny red slippers—and ordered breakfast. Her first motion picture interview!

"I should be wearing a fluffy negligee and ostrich feather mules, shouldn't I?" grinned the new film recruit. "Sorry. I have to be myself."

Breakfast: stewed figs; thin toast with lots of butter; and coffee with cream and sugar. Sometimes the Brooksian breakfast consists of French pastry and hot chocolate—when she's awfully hungry. Miss Brooks successfully defies all the diet rules and becomes slimmer and more supple all the time. Try it over on your own scales if you dare.

Most very youthful actresses want to play awfully wicked women on the screen. Not Louise. She says there's a tendency, because of her dark eyes and bob, to cast her in such rôles; but gosh, she wishes they wouldn't. "I want to play—oh, everything!" she says. "I'm no end ambitious."



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So don't tolerate any of these five worries, because of inaction on your part. Consent at least to try this new treatment—at our risk. You have nothing to lose—everything to gain. For if, after a 15-day trial, you are not more than delighted with results produced—if you are not acquiring a charming new skin such as you have always longed for, if you are not thoroughly convinced that this method will rid you completely of your skin worries, then the treatment will have cost you absolutely nothing. Your money will be instantly and gladly refunded.

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She's determined to prove to herself and the rest of the world that she was right when she refused Ziggy's offer to remain in the Follies (Ziggy is Flo Ziegfeld). He has been robbed time and again of his most promising youngsters by the cruel camera; and he wanted to stop Louise Brooks from following in the footsteps of such famous Follies beauties as Marion Davies, Billie Dove, Mae Murray, Jackie Logan, and Ann Pennington—footsteps which led to the studios and never came back. He gave Miss Brooks a coveted rôle as principal in his current Follies. He raised her salary. But she couldn't resist the call of the screen any more than her predecessors. She says: "Ziggy would raise the scrubwoman's salary to keep her out of pictures if she got an offer. It wasn't me—just the idea." Watch for Louise's first screen appearance and form your own opinion.

Probably Miss Brooks' desertion of his Follies was the last straw. At any rate, Mr. Ziegfeld is about to right-about-face and go in pictures himself. Yes—after all these years he will face the camera and present a sort of screen edition of his Follies for Famous Players. There are three leading women in the Ziegfeld-Paramount production which Allan Dwan is soon to direct; and Louise Brooks is to be one of them. Among other plans for her is an appearance opposite Richard Dix. She is content to service an apprenticeship, having no illusions as to the kind of screen success which flames brightly and suddenly and dies as quickly. She hopes to succeed slowly, and to stay.

When Uncle George saw her on the Follies stage, parading in one of the startling creations which for want of a better word Uncle George designated as a dress when he told the home-folks about it, he may have permitted himself a side-glance into her home-life out of the corner of his mind's eye. He probably saw her panoplied in a wisp of georgette and a bead or two, with most of her costume on her head in the



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# Laugh If You Like—!



## — But I Did Learn Music Without a Teacher

IT was at a little social gathering. Everyone had been called on to entertain and all had responded with a song or with a selection on some musical instrument. And now it was my turn.

I had always been known as a sort of "sit in the corner." I had never been able to either sing or play. So they all murmured as I smiled confidently and took my place at the piano. Then I played—played as no one else had played that evening. First some ballads, then beautiful classical numbers, and now I was closing with rollicking tunes from all the musical shows—anything they asked for.

For the first time in my life I knew the thrill of real pride. How many nights I had sat in my room—alone! And yet here I was now the very center of this gay party! I would not have traded my place with anyone.

They had listened—dumbfounded. For a moment, now that I had finished, they remained motionless—silent. And then the storm broke! Thunderous applause! Joyful congratulations! A veritable triumph! Then they bombarded me with questions.

"How did you do it?" they chorused. "And you're the one who didn't know a note!" "Why didn't you tell us you were taking lessons privately?" "Who was your teacher?"

The questions came fast. For a moment they overwhelmed me.

"Teacher? I never had one," I replied, "I learned all by myself, at home."

They laughed in disbelief.

"Laugh if you want," I countered,—"but I did learn music without a teacher. Yet there's nothing remarkable about it."

"It's true, comparatively a few short months ago I didn't know one note from

another. Yet I loved music—everybody does. But I couldn't afford to engage a private teacher. And I couldn't bear the thought of monotonous scales and tedious exercises. Anyway, I thought a person had to have special talent to become a musician.

"You all know how I've just sat around and watched the rest of you entertain. How I used to envy Laura playing beautifully mellow notes on her sax—or Billy jazzing up a party with his peppy banjo! Time after time I longed to be able to play.

"And then one night I was sitting at home alone, as usual, reading a magazine. Suddenly my eye caught a startling announcement. Could it be true? It told of a new, easy method of quickly learning music—right in your own home—and without a teacher. It sounded impossible—but it made me wonder. After all, about all the colleges have home study courses for most every subject, so, I decided, it was certainly worth investigation—as long as it didn't cost a cent to find out. So I signed the coupon, dropped the letter in the box, and—well, you know the rest."

The course, I explained to them, was more helpful than I ever dreamed possible. It was amazing in its simplicity—even a child could learn to play this quick, easy way. I choose the piano. And from the very beginning I was playing—not wearisome scales but *real notes, catchy tunes*—just like a regular musician! And it was all tremendous fun—just like a fascinating game!

Now I can play almost anything—jazz or classical. I am never at a loss to entertain. Wherever there's a jolly party you're sure to find me. Wherever there's life and fun and music—I'll be there! No more melancholy nights alone. No more dreary hours of solitude. And I even play in an orchestra on the side and make a lot of money having a wonderful time!

You, too, can learn to play your favorite instrument by this remarkable easy "at home"

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form of a snappy tiara. Uncle George would never guess that Louise Brooks is one of the girls who wears much more in her private life than she ever did on the stage. She wears the correct clothes which abound in fashionable finishing schools. She needs little or no make-up on those black brows and lashes of hers and acts accordingly. Her coloring is all her own. And instead of a tiara on her sleek head, she wears—nothing at all. In fact, she refuses to burden herself even with hats. She hates hats. She owns several dozen but never wears one when she can help it. The reason is not a pose. Not even that she believes it helps the hair. She simply doesn't like hats and she doesn't care who knows it.

Uncle George would believe her if she told him she was born in Paris or Poland, or even in a palace on Riverside Drive. But suppose she told him the truth? He wouldn't believe those big ears of his. She comes from Kansas—several small towns in Kansas, but Wichita in particular. She was just a kid who loved to dance. When a chance came for her to join Ruth St. Denis' company of dancers, she leaped at it—and her leap was so good that it landed her eventually in New York. But not before two years of travelling with the St. Denis troupe. The two years were stiff training for the little girl from Kansas. She found that her duties consisted not only of dancing, but other chores, such as designing, making and keeping her costumes in order; in fact, a little bit of everything except actually setting up the scenery. Finally, in New York, she found a place in George White's Scandals. Then, the Follies. Now, the films.

She's glad to be commuting to Long Island. Once in a while she may miss the excitement of appearing nightly before applauding audiences. She may miss the glit-



Reginald Denny in an early morning scene from "Skinner's Dress Suit."

ter of Broadway. But on the whole she's glad. Her one real regret is that she had to sacrifice in the cause of a screen career her prize-winning wire-haired terrier because she couldn't take him to the studio with her. But before she gave him away, her sense of humor induced her to take him to a photographer's and pose with him en profile, after the manner of two of our most famous married screen stars. Louise calls this portrait: "Mr. and Mrs. Brooks."

## East Coast Confidences

BEFORE sailing for Europe Mae Murray entertained at tea in the Italian Gardens of the Hotel Ambassador. The smart tea-dancers were greatly thrilled at finding the Merry Widow in their midst and danced her waltz which the orchestra played in her honor with more than usual gusto. Miss Murray, in black satin and a costume hat of yellow and orange plumes, looked her loveliest, and seemed more refreshed and carefree than we remember having seen her for a long time. The reason is that in Germany, at the UFA studios in Berlin, she will star in a picture to be directed by the great Murnau, who made that masterpiece,

*The Last Laugh*. "Emil Jannings will play in it with me," said Mae, "and with him to watch, and such a fine director, I surely should learn something!" Then before anyone could object to that, she rushed on to explain that while the story has not yet been chosen, it will undoubtedly be some sort of modern society drama; and that when it is finished, she will return to this country to tour the country with it—at least the larger cities. So that you will not be deprived of her sparkling presence for very long—especially since her last Metro-Goldwyn release, *The Masked Bride*, will shortly be exhibited.

Fashion note: Mae wore at least two dozen narrow gold bracelets on one arm.

\* \* \*

EVERYBODY in the eastern film colony was glad to greet Mrs. Samuel Goldwyn when she accompanied her husband to Manhattan. For she used to be Frances Howard, you know, a very promising young leading lady. It's a joke in the Goldwyn family that when Samuel married Miss Howard he "robbed the screen of its worst actress". He doesn't really believe that, you know; but Frances wouldn't care if he did. She is very well satisfied to stay behind the screen; and she's very valuable as the last word and ultimate critic of the Goldwyn productions.

\* \* \*

WHEN Glenn Hunter's new play, *Young Woodley*, opened in New York he found that two-thirds of the congratulatory telegrams which piled up in his dressing-room came from screen folks. While making pictures in the east and in California, Hunter made friends who didn't forget him when he came back to Broadway stardom.



Laura La Plante as Olga in "The Midnight Sun."





# “They Called Me a ‘Human Clam’ But I Changed Almost Overnight”

AS I passed the President's office I could not help hearing my name. Instinctively I paused to listen. “That human clam,” he was saying, “can't represent us. He's a hard worker, but he seems to have no ability to express himself. I had hoped to make him a branch manager this fall, but he seems to withdraw farther and farther into his shell all the time. I've given up hopes of making anything out of him.”

So that was it! That was the reason why I had been passed over time and again when promotions were being made! That was why I was just a plodder—a truck horse for our firm, capable of doing a lot of heavy work, but of no use where brilliant performance was required. I was a failure unless I could do what seemed impossible—learn to use words forcefully, effectively and convincingly.

## In 15 Minutes a Day

And then suddenly I discovered a new easy method which made me a powerful speaker almost overnight. I learned how to bend others to my will, how to dominate one man or an audience of thousands. Soon I had won salary increases, promotion,

popularity, power. Today I always have a ready flow of speech at my command. I am able to rise to any occasion, to meet any emergency with just the right words. And I accomplished all this by developing the natural power of speech possessed by everyone, but cultivated by so few—by simply spending 15 minutes a day in the privacy of my own home, on this most fascinating subject.

\* \* \*

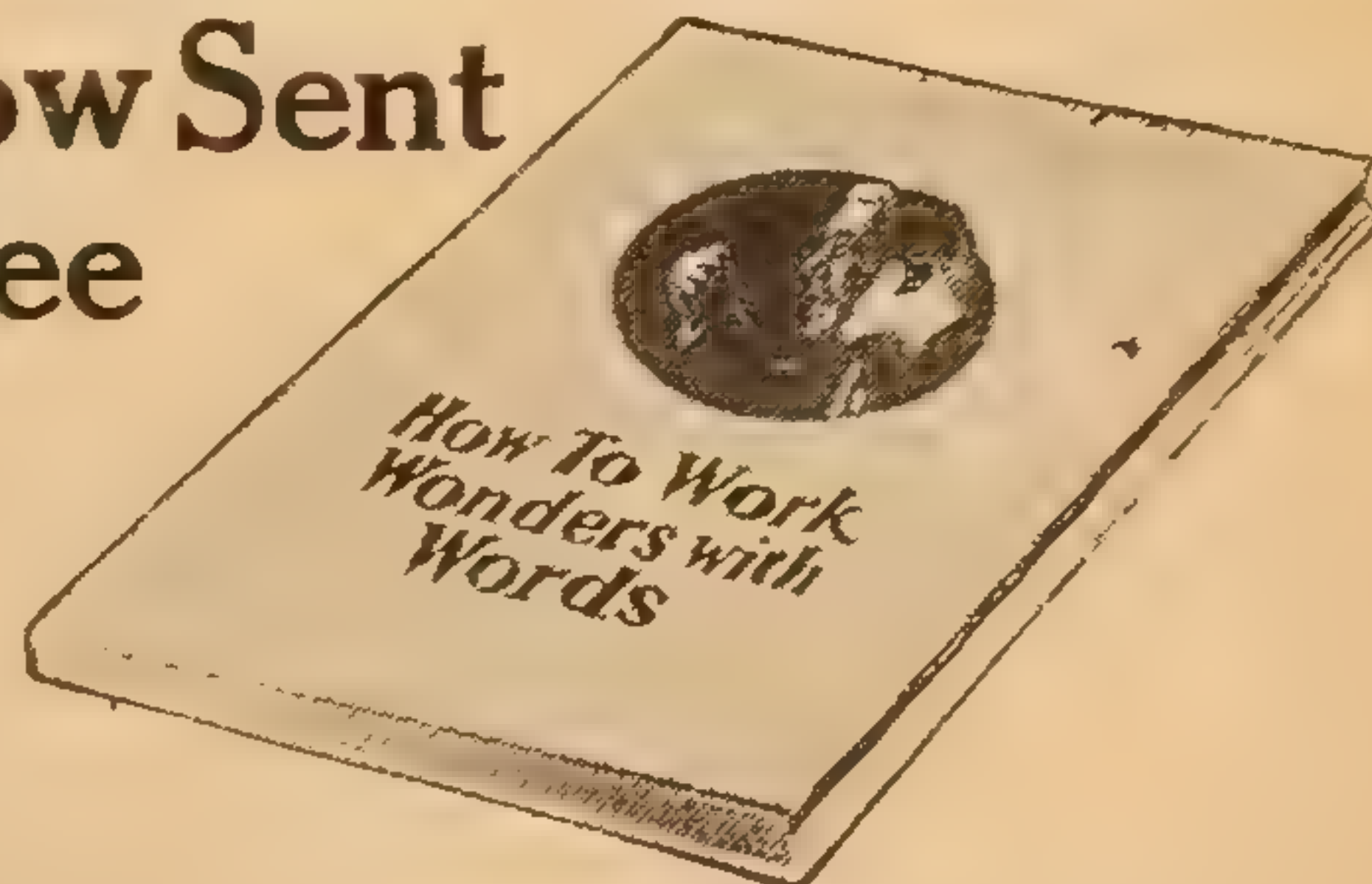
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Norma Shearer makes "His Secretary" a very alluring creature.

## A Kiss and a Career

(Continued from page 18)

remained in her shabby handbag. —But a limousine, with an orchid and everything would be hers —next year perhaps.

BETTY WAYNE was one of the countless thousands of girls who answer the call of the glittering metropolis, leaving a comfortable home and loving, if commonplace, parents to face the hardships and the joys of independence.

After she had graduated from High School, the small city up state had seemed too cramped and dingy to endure. One after another the most daring and brilliant of her girl friends had become commonplace housewives. Polly Benson had married a hardware dealer—that girl who had dreamed of becoming a prima donna! Dreamy eyed, soulful Imogene Baker, who had spent all her allowance for canvas and colors, and had raved on about a studio in Montmartre, was now the mother of twins, having committed matrimony with a young minister. He was not only as poor as a church mouse, but he regarded pictures as sinful. So that was the end of Imogene's dream.

And so it had gone with one after another of her dearest friends. Those lovely high-spirited girls who had aspired to careers in the brilliant worlds of the stage and the studio had all buried themselves in the humdrum life of Main Street.

Even Adele Simpson, who had moved to Harlem after marrying George Rhodes, was only the wife of a shoe clerk.

And Betty herself had been tempted—for she had to admit that it was a real temptation when Dick Chandler had held her in his arms. It was a June night in the



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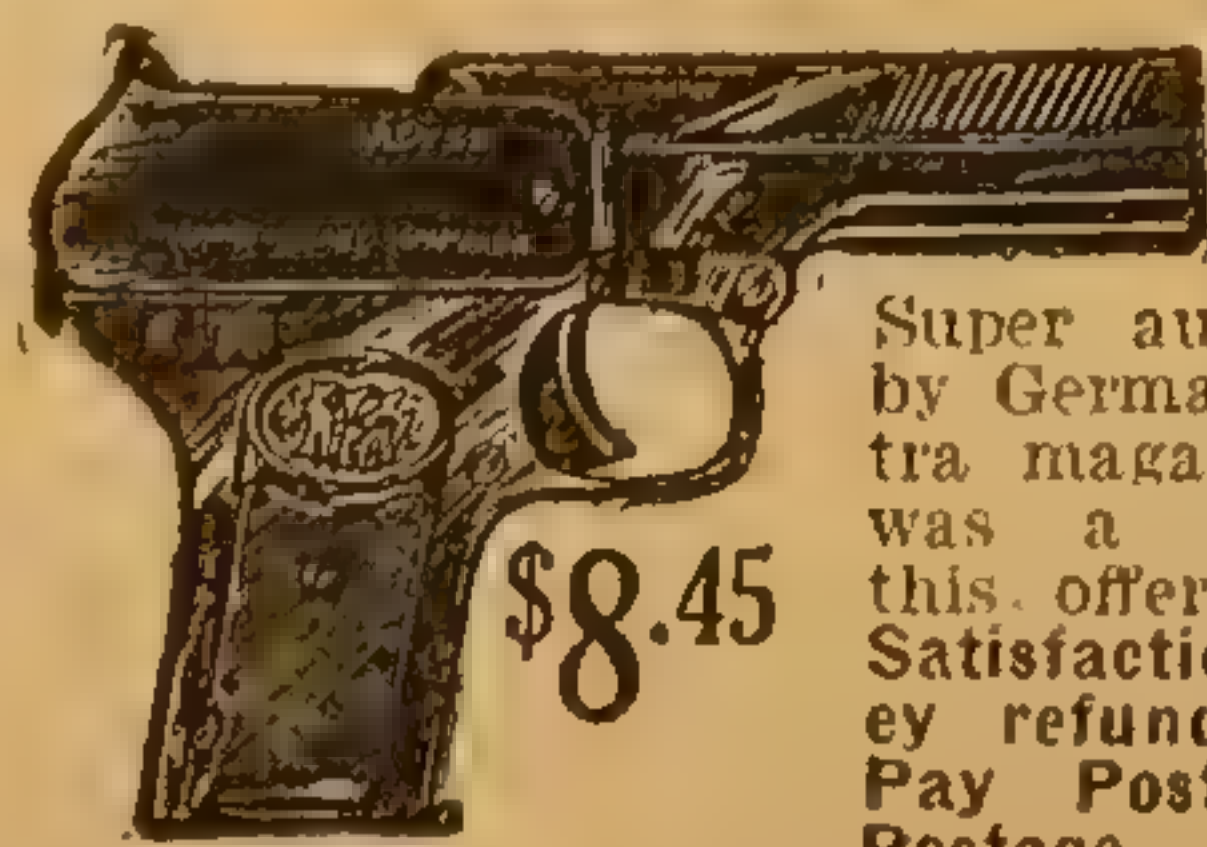
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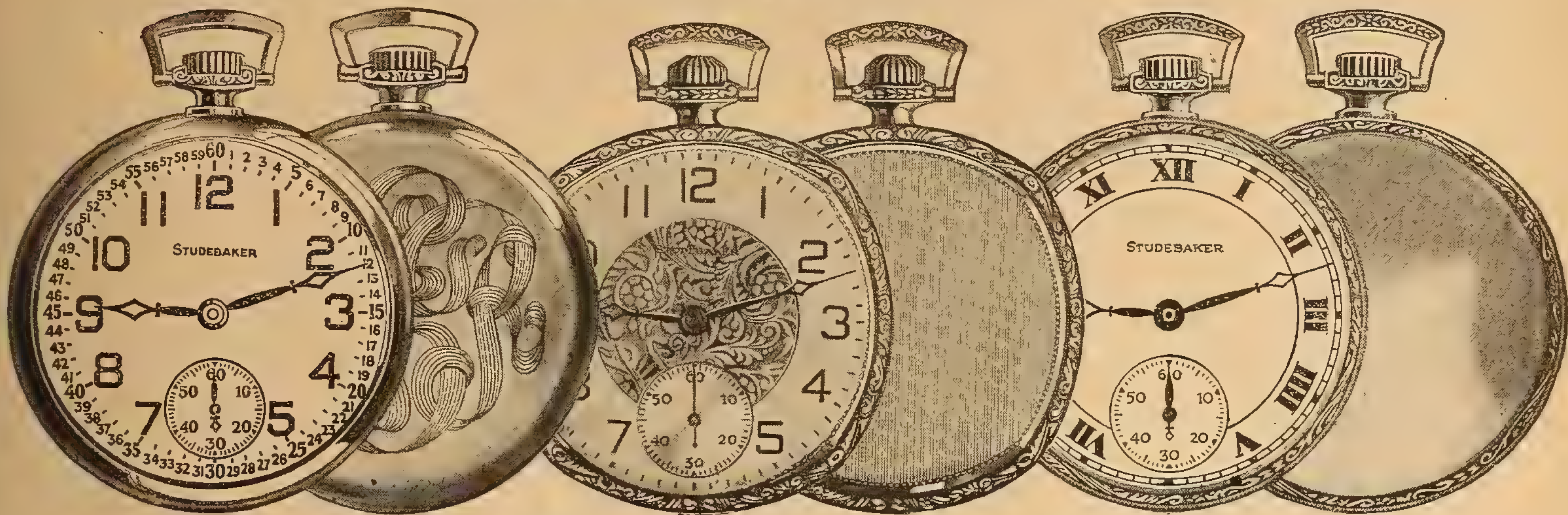
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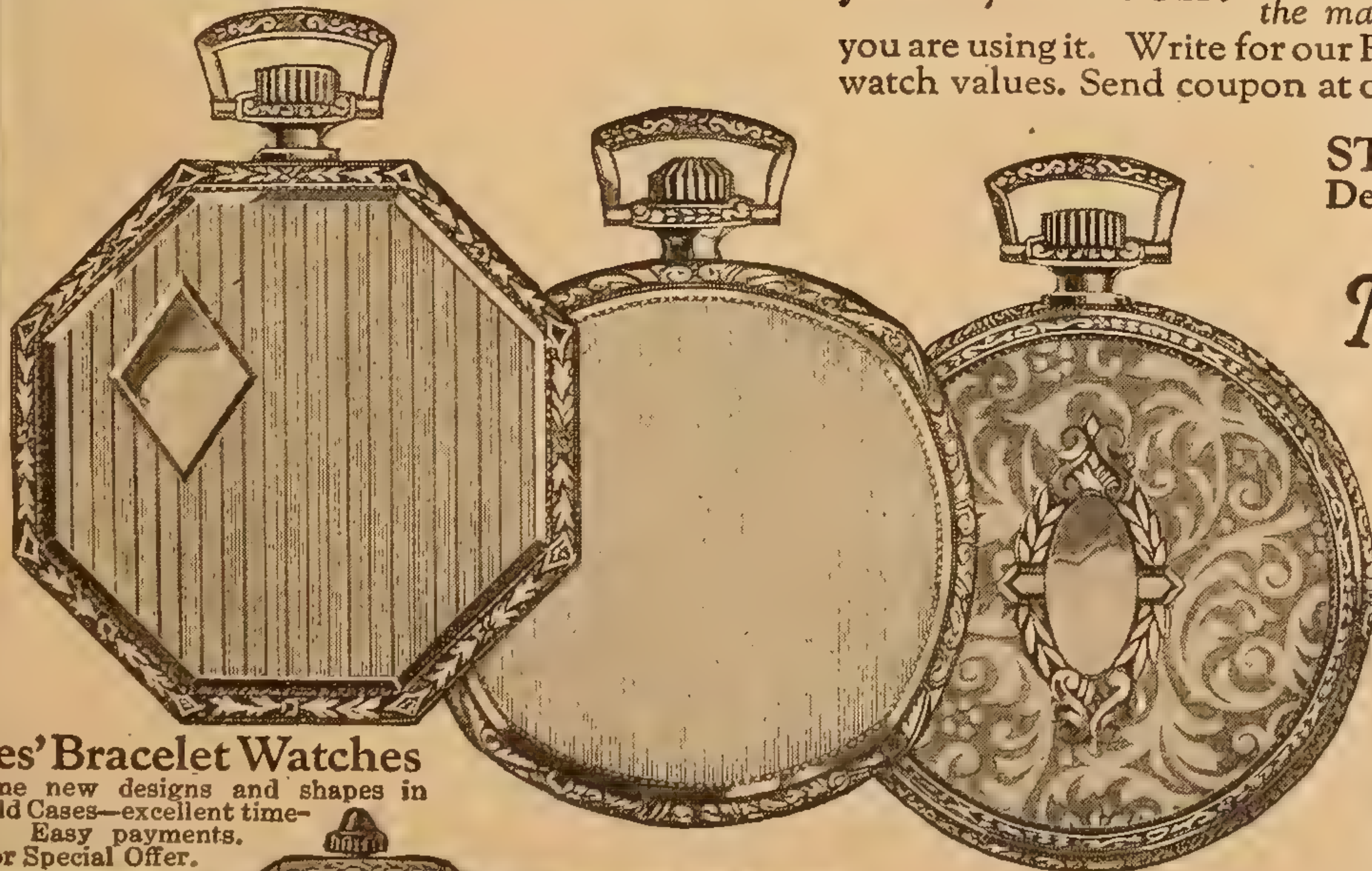
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## Try this new way to beauty

Every girl knows that a clear white skin is the most important requisite to beauty. Regardless of how handsome and regular your features may be, you can't have the matchless beauty that all men admire if your skin is dark, sallow or blemished. The most beautiful women of history have all had lovely, white, transparent skins—the kind you can have in just a few days if you carry out this new treatment faithfully. The ordinary skin bleach is simple enough to compound. Any chemist can make one. There are dozens on the market that give fairly good results, but none to compare with this new scientific product. For years we have been experimenting and searching for just such a beauty aid as Presto-White—a safe sure bleaching creme that will bring out the beauty of the clear, transparent skin without the harmful effects that so often follow the use of ordinary bleaching agents.

This remarkable new skin beautifying treatment not only includes a generous sized jar of McGowan's Presto-White, but also a jar of Finishing Creme to apply mornings. Presto-White bleaches the skin and removes freckles, pimples, blackheads and other blemishes—the Finishing Creme soothes the skin and offers a splendid base for powder.

If you could see what wonderful transformations this remarkable treatment is effecting every day, you'd expect us to ask at least \$5 to \$10 for it. We would be justified in doing so, for it is easily worth that much and more to any girl or woman. But we know that after all the best advertisement is the satisfied user and we are anxious to get thousands of "boosters" helping us sell this remarkable new discovery. So we are going to offer the first 10,000 treatments at just enough to cover the actual cost of making, advertising and selling, which we have figured down to \$1.97.

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You don't even have to pay for this treatment in advance. Simply sign and mail the coupon. Then when the postman brings your Beauty Outfit, just pay him \$1.97, plus a few cents postage. Remember; you don't take any risk. Your mirror is the sole judge. If you are not perfectly delighted with results, simply return the Outfit after five days' trial and we will refund your money without a question. Don't put it off another minute. Mail the coupon today. If you want the beauty that is rightfully yours; if you want to clear up your skin, and do away with sallow, "muddy" complexion forever; if you want to remove freckles, blackheads and other blemishes that rob your beauty, sit right down and fill in the coupon.

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shadows of her front porch, after the dance at Odd Fellows' Hall, and he had passionately whispered that his life would be blighted if she refused to marry him.

The pressure of his lips on hers as she sank into his arms for one rapturous moment had almost persuaded her that a screen career was not the only thing in the world.

She had never imagined that a kiss could be so exciting. It was only by the merest chance that Betty was not at that moment wearing the fatal band of gold. For just as she had relaxed in the thrill of that long kiss, there had been the sound of an infant's peevish wail in the next house and somebody had blurted out, "For the love of Mike, Polly, see if there is a pin sticking that baby. It's yelling its head off!" And there had been a woman's querulous retort, mingled with the outraged screams of the baby.



Gertrude Olmstead and David Mir in Elinor Glyn's story "The Reason Why."

At those warning sounds, Betty had jerked herself loose from Dick's arms. It had seemed like the working of Fate, that warning of what married life really meant to an ambitious girl.

"No, no, no, never!" she had gasped. "Dick, I love you—or at least I think I do. —But I just can't marry you! —I want to be something—a great artist —Not just a nursery drudge, a baby tender!"

Dick had recoiled, then once more he sought to hold her in his arms. Again his lips brushed her cheek as she jerked her head away and he pleaded: "Nonsense, Betty, you won't have to be a drudge! Why, I'm making plenty of money, I can pay to have all the drudgery taken off your hands."

"No. You can't get out of it by hiring a nurse girl. —Besides I'm so fond of babies that if I ever had one of my own I would never let another woman bathe it and care for it. I'd want to be everything a mother should be. —But how could I look after babies and become a Pola Negri or a Gloria Swanson?"

Dick Chandler fell back a step and regarded her with blank astonishment.

"What's all this, Betty? —Are you kidding me? —Do you really want to go into the movies?"

"Yes, I want to do that more than anything else in the world."

"Betty, you're crazy! —No, you're joking. You can't be serious!"

"Why not? Don't you think I have any talent? Or good looks?"

"Betty, you are the most beautiful creature God ever made. I adore you! —I want you all to myself!"

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You can do it—easy. 3 lessons free with each new instrument give you a quick start. Practicing is fun because you learn so fast. And it will make you popular, in demand, the center of attraction everywhere you go. Always a hit. Even if you have failed with some other instrument, you can learn the simplified Buescher Saxophone. Don't delay. Get into the big fun. Any instrument sent for 6 days' free trial. Easy terms if you decide to buy. Write now for beautiful, free literature. Address:

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STIM



SCALP  
TREATMENT



# \$10,000 Reward

will be paid to anyone who can prove that the letters reproduced here are not entirely authentic and unsolicited. They are just a few of the voluntary expressions of gratitude received by Madame Arral.

"My face has been lifted twice by one of the best plastic surgeons on the coast, but it is as bad or worse than before. The Uth-Stay takes twenty years off when I wear it."—Mrs. G. E., Sacramento, Cal.

"I could not do without it. I went to business and the girls said, 'why, you look so much younger', and my mother does not know that I wear it."—Miss C. J., Bradley Beach, N. J.

"I received the Uth-Stay last week and it certainly makes a decided change. I will have some snap shots made to show you the difference."—M. E. M., San Francisco, Cal.



"I believe your little device to be the perfect and logical way for removing lines and sagging tissues from faces."—Miss A. C. K., West Palm Beach, Fla.

"I have both received and used Uth-Stay and find it quite wonderful for removing lines and sagging. I am very much pleased with the results I get from the device and think it quite wonderful."—Miss H. J., Boston, Mass.

"The Uth-Stay received and I find it everything claimed. I had no difficulty in adjusting, and everyone exclaims about my improved appearance."—Miss C. M. G., San Jose, Cal.

## See How Wrinkles Vanish the instant you adjust this amazing Face Lifter

Wrinkles, sagging facial muscles and double chins corrected instantly by new invention worn under long or bobbed hair. Read how Blanche Arral's Uth-Stay Face-Lifter accomplishes immediately the same results as plastic surgery. Takes 10 or 20 years from your age.

**A**N amazing invention takes the place of the face-lifting operation—a simple, harmless device that you simply wear under the hair, and behold, the lines of age instantly disappear! You look ten to twenty years younger at once. Instead of the pain and expense of an operation by a plastic surgeon, you have simply adjusted the marvelous Uth-Stay Face-Lifter in place. It is so comfortable that you forget you have it on—so invisible that it cannot be detected even with bobbed hair, and yet see the difference in your mirror!

The Uth-Stay Face-Lifter is the beautifying miracle of the age. It gently lifts the skin upward from the temples, smoothing out wrinkles, crow's-feet and those disfiguring lines that come around the mouth; it removes all traces of sagging or drooping muscles, corrects the unsightly terrors of a double chin.

No matter what your age—whether you have the premature wrinkles of the late twenties, or those disheartening age grooves of the sixties, Uth-Stay will work wonders for you. It is absolutely harmless and endorsed by medical men.

How a Famous Prima Donna  
Retains Her Youthful Beauty

To the famous French prima donna,



The Uth-Stay Face-Lifter is invisible. It cannot be detected with bobbed hair.

Madame Blanche Arral, is due the credit for the wonderful invention known as the Uth-Stay Face-Lifter. Read her own words:

"To me, past forty, Uth-Stay was like a gift from heaven. Almost instantaneously I was blessed with the facial contours of a healthy school girl—without wrinkles, without crow's-feet, without sagging muscles, without double chin. My friends constantly marvel at the way I hold my youth."

The Uth-Stay Face-Lifter has always sold for \$10.00. But now in order to bring this marvelous invention within reach of every woman, and to introduce it to a still wider circle, a sensational SPECIAL SALE is being held for a limited time only.

If you mail the coupon promptly, you can obtain the famous Uth-Stay Face-



BEFORE



AFTER

Lifter for only \$3.85 instead of the regular price of \$10. A clear saving of \$6.15. No matter what beautifying methods you have tried before—Uth-Stay is indeed the magical secret of rejuvenation for which you have been longing. It will positively take from ten to twenty years from your age!

### Regular Price \$10—Now \$3.85 Only

Thousands of women in France and America have paid the regular price of \$10 for the Uth-Stay Face-Lifter. Now you can own the original and genuine Uth-Stay for only \$3.85!

**Beware of Inferior Imitations** All great inventions are imitated. In spite of the fact that Uth-Stay is the only PATENTED face-lifter on the market, numerous inferior imitations have sprung up like magic. Do not be deceived by these unworthy counterfeits. Look for the word PATENTED on the Uth-Stay you expect to own. There is no other genuine Uth-Stay, nor any other patented face-lifter on the market. The patent is your protection. Insist on having the genuine.

**Send No Money—Simply Mail Coupon**

Remember—the number of Uth-Stay Face-Lifters to be disposed of at this sensationally low price is limited. Surely you will want to avail yourself of the wonderful, double opportunity to save money and to improve your appearance far beyond your fondest dreams. No money in advance is necessary. Don't delay; tear off the coupon now! Fill in and mail it TODAY.

**BLANCHE ARRAL, Dept. 31**  
9 Washington Place, New York, N. Y.

BLANCHE ARRAL,  
9 Washington Place,  
New York, N. Y.

Dear Mme. Arral: I should like to receive, by return mail, in plain wrapper, your marvelous Uth-Stay Face-Lifter. On arrival I will pay the postman only \$3.85 plus the few cents postage. It is understood that this is exactly the same patented invention that has hitherto sold at \$10.00. (If you prefer send \$3.85 with this coupon.)

Name.....

Address.....

City..... State.....

Color of hair.....



# \$8 a day Samples Furnished

## Any Man or Woman Can Make Big Money

Write me at once and I'll give you the most startling money-making opportunity you've ever heard of. \$8 to \$12 a day is what my Representatives make taking orders for Jennings Guaranteed Hosiery. The best, biggest, most beautiful new line ever offered our sales agents. Every style and quality for men, women and children. Our guaranteed quality and exclusive styles create an enormous demand. Every pair of Jennings Hosiery is backed by a written guarantee which protects your customers and assures you of easier orders and bigger profits. **Our new line of Silk Hosiery is the finest you ever saw. (11)**



## Here's What Some of Our Sales Agents Are Doing

Mrs. Bertha Lane of N. Y. made \$48 profit in 25 hours; Anthony Graves made \$10 in 2½ hours; Clara Jess of Iowa cleared \$22 in one day's time. You can make **as much or more** by representing us in your territory. Hundreds of our All year 'round Representatives, men and women, many of them in small towns, make from \$120 to \$160 a month. Many devote only spare time, make from \$12 to \$18 a week.

## Every One Needs Hosiery

Every home is a prospect. You often take orders for 8 to 12 pairs in one family. Everybody will be pleased with the wearing quality of hosiery you give them, and the repeat orders you will get from your satisfied customers will make you a steady income. For a year round business there is nothing better for any man or woman than to handle this line of insured hosiery. We guarantee prompt service, shipping orders same day received.

## Get My New Sales Plan

I will furnish you with my new exclusive selling plan, so simple, so complete, so easily understood, that you can't help but take big orders every day. No experience necessary. You need no special salesmanship. My plan starts you right out on the road to quick profits. Here's a big opportunity for any man or woman. Don't delay. Orders waiting for you in every home. Write for your outfit today and make big money right from the start.

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Conserve Your Health  
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"I would not part with it for \$10,000"

So writes an enthusiastic, grateful customer. "Worth more than a farm," says another. In like manner testify over 100,000 people who have worn it.

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Overcomes WEAKNESS and ORGANIC AILMENTS of WOMEN and MEN. Develops erect, graceful figure. Brings restful relief, comfort, ability to do things, health, strength.



For  
Boys  
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Girls  
Also

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Does away with the strain and pain of standing and walking; replaces and supports misplaced internal organs; reduces enlarged abdomen; straightens and strengthens the back; corrects stooping shoulders; develops lungs, chest and bust; relieves backache; curvatures, nervousness, ruptures, constipation, after effects of Flu. Comfortable, easy to wear.

**Keep Yourself Fit** Write today for illustrated booklet, measurement blank, etc., and read our very liberal proposition.

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**Cured Often Overnight** If you suffer from pimples, acne, blackheads, oily skin, or eruptions, simply send me your name and address, and I will tell you about a simple home remedy that often cures pimples in one day after everything else has failed. No obligation—just send your name. **W. H. WARREN,** 559 Gateway Station, Kansas City, Missouri.

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This Dainty Watch—platinum effect with sapphire crown, ribbon bracelet and fancy clasp, jeweled movement guaranteed 10 years. Worth \$10 retail. Also beautiful cluster ring. Both yours for introducing finest assorted liquid perfume at 15c. Not a cheap toilet water, but a fragrant, lasting perfume—made of imported materials—a wonderful bargain at 15c. Sell on sight. Send for 20 bottles and easy plan to get this beautiful Watch & Ring **FREE**. Send no money. We trust you.

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Original Football and Equipment  
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## "THE FRESHMAN"

will be given **FREE** to a SCREEN-  
LAND READER!

See February issue

On Sale January 10th



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Rose Taupe, Mauve, French Nude, Rose Beige, Cork, Gun Metal, and all other shades, at bargain prices. These are full-fashioned, guaranteed first quality Chiffon, 1.19; Medium Weight, 1.59.

**SEND NO MONEY:** Tell us size, style and color wanted and hose will be sent COD. You pay postman one of above prices plus the few cents postage. If dissatisfied return these and we will refund your money in full.

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**SUBSCRIPTION DEPARTMENT**  
**SCREENLAND, 236 W. 55th St., N. Y.**

His arms enfolded her once more, but Betty wrenched herself free and faced him with indignant eyes.

"How dare you treat me that way—as if I were your property! I've told you my secret—that I want to be a great film artist,—and all you can say is that you want me all to yourself. You don't understand. You never could understand me! We would be crazy to marry. Good night!"

The following week Betty was in New York without having said goodbye to Dick Chandler. She had taken her own money, a hundred dollars, and had told her parents that she was going to visit her old school friend, Adele, in Harlem! Then she had written back that she had accepted a position in the New York Public Library and was making enough to live on.

By the end of three months she had accumulated a huge fund of experience, a cynical disbelief in the virtue of men, especially the sleek and overdressed ones; a few jobs that had lasted from one to three days each, and enough cash to pay her room rent in the grubby rooming house,—sometimes—and to eat two meals a day—when she was lucky. She had only had to write home for money once.

But Betty had seen herself walking about on the screen. Though merely a guest at a house party or a bystander in an east side tenement scene, with nothing to do but fill in the background, yet she had made her start in the magical world of the silver screen.

She knew that she photographed well, that she could go through her insignificant rôle without looking at the camera or being bawled out by the director. Her work had been praised. "Big Ed" Brewster had given her this bit on the strength of it.

THESE pleasing reflections occupied Betty from the time she left the huge studio building to the moment when she stood on the doorstep before her lodging house on a shabby west side street.

As she opened the door, the smell of stale cooking assailed her nostrils. She plunged up the dark stairs to her room on the top floor. As Betty passed the open door of Mrs. Billings' bedroom, she walked stealthily, lest that angry-eyed termagant should say something disagreeable about the rent.

The heavy feet of Mrs. Billings could be heard clumping up the stairs. This was no time for an argument over the rent.

Betty stepped out of her room, ran up the rickety steps to the flat roof and took refuge behind a chimney where she could gaze over the skyline of the great city.

Resolutely the girl set about producing the big realistic tears that Ed Brewster expected. She was beginning to be successful when she heard a strange footstep.

Betty sat perfectly still behind the shelter of the chimney determined not to be interrupted in a rehearsal. She tried to think of the things that would make a person cry: earthquakes, ship wrecks, trains running off a bridge.

Then her mind flew to the great fact that "Big Ed" Brewster had praised her work and promised her a job. Her heart swelled with happiness and the tears ran down her cheeks.

"You poor little girl! Crying your heart out all alone!"

A deep and tender voice husky with emotion made her jump, and Betty looked up with wet and terrified eyes straight into the face of Dick Chandler.

"Dick!" she gasped. "What are you doing here?"





# Money Talks!

About 100,000 people have tried this remarkable hair-growing method. Each had the privilege of getting his money back. Yet when the 30-day trial period expired—only 3 out of every 100 asked for a refund. And they got it instantly!

The same square guarantee is open to you. No strings—no loopholes—no alibis—no “ifs” or “buts” or “maybes”—if my new method doesn’t grow new hair for you in 30 days—I’ll send you my check refunding every penny you have paid and the trial will have cost you absolutely NOTHING!

## I Guarantee YOU New Hair In 30 Days—Or I Pay All Costs!

By Alois Merke

Founder of Famous Merke Institute  
Fifth Avenue, New York

**G**RASP this chance. Start now and save yourself from the tragedy of baldness. Let me prove to you—without a cent of risk—that you can grow new hair in 30 days!

### An Amazing Contract

No matter how fast your hair is falling out—no matter how little of it is now left—no matter how many treatments you have tried without results—I absolutely guarantee that my new method will give you new hair in 30 days or the trial costs you nothing!

### Why I Make It

I have found during many years research and from experience gained in treating thousands of cases of baldness at the Merke Institute, Fifth Avenue, N. Y., that in most cases of loss of hair the roots are not dead—but merely *dormant*.

It is useless and a waste of time and money to try and get down to these under-nourished roots with the average tonic or with massages, crude oil, etc., for such measures only treat the *surface* of the skin.

### My Method Gets To the ROOTS

But my scientific system involves the application of entirely new principles in stimulating hair growth.

It penetrates below the surface of the scalp and gets right to the cause of most hair troubles—the starving, dormant roots. It provides not only an efficient way of reviving and invigorating these inactive roots, but of giving them the nourishment they need to grow hair again. And the fine thing about my system is the fact that it is simple and can be used in any home where there is electricity without the slightest *discomfort* or *inconvenience*.

### No Cost If It Fails

Of course there are

a few cases of baldness that nothing in the world can help. Yet so many hundreds of men and women whose hair was coming out almost by “handfuls” have seen their hair grow in again as the shrunken roots acquired new life and vitality that I am willing to let you try my treatment at my risk for 30 days. Then if you are not more than delighted with the new growth of hair produced, write me immediately. Tell me my system has not done what I said it would, and the 30-day trial won’t cost you a cent.

### Free Booklet Tells All

The very fact that you have read this announcement shows that you are anxious about the condition of your hair. So why not investigate? Find out for yourself. If you will merely fill in and mail the coupon I will gladly send you without cost or obligation a wonderfully interesting booklet which describes in detail my successful system which is growing new hair for thousands all over the country. In addition it tells all about my iron-clad guarantee which enables you to take my treatment without a penny’s risk. Clip and mail the coupon today. Allied Merke Institutes, Inc., Dept. 6712, 512 Fifth Avenue, New York City.



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#### Results—Gratifying

“Ten years ago my hair started falling. I used hair tonics constantly, but four years ago I displayed a perfect full moon. I tried everything—but without results. Today, however, thanks to your treatment I have quite a new crop of hair one inch long.”—F. H. B., New York.

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“My hair has been falling for the last two years and I had hardly any more hair on the front of my head. But since I started using your treatment I am raising a new crop of hair. Your treatment is best I ever saw.”—O. J. Northbridge, Mass.

#### New Hair Growing

“Results are wonderful. My hair has stopped falling out and I can see lots of new hair coming in.”—F. D. R., Washington, D. C.

#### New Hair on Bald Spots

“I have used Thermocap Treatment for 8 weeks and although the top of my head has been entirely bald for 6 years the results up to the present are gratifying. In fact the entire bald spot is covered with a fine growth of hair.”—W. C., Kenmore, Ohio.

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“Am glad to say I can see such great change in my hair. It is growing longer and my head is full of young hair that has made its way through since I have been using Merke Thermocap. I can’t say enough for it. It will do everything you claim it to do.”—G. G., Texas.

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Please send me without cost or obligation a copy of your book, “The New Way to Grow Hair,” describing the Merke System.

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## How To Develop The Bust There IS a Way!

**T**HIS BEAUTIFUL WOMAN learned the secret. Her story is interesting. It will solve your problem, no matter what your age or the cause of your flat figure.

"It is almost two years since I first used *The National*. I am happy to say that the results are permanent, for my development is just the same and my figure is even better than ever. I do appreciate so much what the *National* has done for me. I have proven that any woman can have a beautiful bust if she will only use the *National*. Friends envy my perfect figure."

How Dorothy Stahl brought her figure back until it is even more perfectly developed than ever, is what every un-

developed girl or woman will want to know.

If you wish to learn how she produced the beautiful development shown in her photograph, write us at once. All this charm of perfect womanhood can be yours—all the beauty and captivating grace that is your birthright—all the artful, delicate allurements that makes you first a woman—God's Masterpiece—Man's Idol. You can be made perfect in your witching beauty.

This method is within the reach of every woman. It can be used in the secrecy of your own room. If not delighted with results in 30 days, your money is cheerfully refunded. There is no other method as safe, effective, harmless and sure.

Send your name and address today, enclosing 4c stamps, if you wish this information sent under sealed postage. We will send surprising photographic proof showing as much as five inches enlargement by this method, all sent under plain wrapper.

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Single room, running  
water \$2.50

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Handsome suites of 2, 3 rooms

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Clear your complexion of pimples, blackheads, whiteheads, red spots, enlarged pores, oily skin and other blemishes. I can give you a complexion soft, rosy, clear, velvety beyond your fondest dream. *And I do it in a few days.* My method is different. No cosmetics, lotions, salves, soaps, ointments, plasters, bandages, masks, vapor sprays, massage, rollers or other implements. No diet, no fasting. Nothing to take. Cannot injure the most delicate skin. Send for my Free Booklet. You are not obligated. Send no money. Just get the facts.

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Order your copy today! Act immediately! ! !

SCENARIO PROMOTION CO. P. O. Box 1563  
Dept. S. 1001 Indianapolis, Ind.

"Looking for you, my poor little baby girl. —Thank God, I've found you at last!"

Dick Chandler was bending over her and his lips brushed her cheek just as they had done on that rapturous night after the dance.

"I've been searching all over New York for you," he continued. "You know I'm in business here now. Have been for some time. When your mother wrote to me and asked me to look you up, I didn't waste a second. —But you had moved from the address she sent me. I had a terrible time finding you."

"Don't, don't, please don't do that!" Just as before, Betty struggled to release herself from his masterful arms and once again she felt the old terror seize her. If Dick should kiss her once more, full on the lips as he had done that night, it might be that a screen career would seem of no consequence.

She must not let him kiss her —not like that!

Dick misunderstood her feelings. He allowed her to escape from his embrace and said, "I know you are too proud to confess that you have failed. You don't want to give up and go back to a town where everybody will say that you could not make good in New York. —Well, you don't have to, sweetheart. I've got a good business right here in Manhattan. Marry me and none of your friends will ever know that you were starving and behind in your rent all this time!"

"That's not true! How dare you say such things?"

"I spoke to your landlady on the way up stairs. —But don't worry, I've fixed things with Mrs. Billings so she won't annoy you any more. —And now pack up your things and let's get away from this wretched tenement. Tomorrow morning we will be married and all your troubles will be over."

"Dick Chandler, I think you're horrid," cried Betty with blazing eyes. "It's not true that I'm a failure. I've got a splendid part —and by this time next year, I'll be a famous star."

Her lover smiled at her tenderly and replied: "You're a game little kid, and I admire you for it. —If I hadn't found you hiding behind the chimney crying your eyes out because the rent was not paid, I might believe you."

Betty was crying again but they were tears of rage. "Go away!" she cried. "How dare you! How dare you! —I never want to see you again."

"All right, Betty, I guess I was too abrupt. I frightened you. I'm going now but I'll see you tomorrow and then you may give me a different answer."

As he made his way to the stairs that led from the roof, Dick added gently: "Remember, girlie, that I've worried myself sick over your disappearance. I've spent days and days hunting for you, so if I was too rough just now, it was because I was so glad to find you alive and safe."

He was gone.

Betty resumed her rehearsal now and found that the tears came without any trouble.

**B**UT the next day when Dick Chandler came to her house Betty was not there. Mrs. Billings grinned ingratiatingly at the gentleman who had paid Betty's rent and said that the girl had gone for a walk.

"Where did she go?"

"I don't know exactly. She turned toward the river."

Dick was down the steps and heading toward the Hudson filled with vague alarm.



"Toward the river!" The words sounded so ominous. When a girl without money and hurt in her pride turned toward the river, it might mean a tragedy.

For an hour Dick walked in the park overlooking the Hudson, fearing that he might see an excited group on the river bank where the unfortunate girl had flung herself in. But there was nothing more exciting in the park than sailors and their



George Walsh, the idol of every small boy. His next picture is "Prince of Broadway."

sweethearts decorating the secluded benches.

And when Dick retraced his steps he was relieved to see Betty's figure entering her own lodgings. She observed him and slipped in, closing the door behind her with a bang.

Dick Chandier walked thoughtfully over to Broadway and signalled a taxi. A plan developed in his mind and he thought to himself. "The game little kid! I'll help her in spite of herself."

Dick ordered the taxi driver to take him to all of the biggest motion picture studios one after another and by midnight he was back in his apartment, having carried out his idea to relieve Betty's financial distress.

At some of the studios he had friends, and at others he had bribed the doormen generously and thus obtained permission to tack a card on the announcement board: "Help Wanted: Attractive girls to pose for commercial photographer, Fashion Studios, West 42nd Street."

The next morning he instructed his chief clerk, "Miss Bates, I want you to take the name and address of every girl who applies for a job this morning. Give her something to do, no matter what, addressing envelopes, folding circulars, or licking stamps. Pay them five dollars a day and give them an advance of two days' pay in cash. Tell them that we'll need some of them for posing a little later."

Miss Bates was astonished at this unheard-of order.

"But Mr. Chandler," she cried. "There may be twenty girls, fifty, a hundred. What can I do with so many?"

"I don't care how many there are. Stake them to ten dollars and give them something to do. I'm going to send circulars

## Let these women tell you what "Hairgro" did for them

Here are a few of the hundreds of letters received from grateful users of this remarkable discovery



Even if your "bob" is thin and scraggly Hairgro will make it thick and fluffy in 30 to 60 days, or money back!

IF YOU are having trouble with your hair; if it is thin and scraggly, "hard to manage"; if you haven't the thick, lovely hair that the present styles demand, here is a chance for you to profit by the experience of thousands of other girls and women who were "in the same boat." For these thousands have found the way to stylish, beautiful hair—have found the way to make their "bobs" rich, fluffy and full of life and vitality. Read what they say of "Hairgro," the most remarkable hair growing product that has ever been discovered.

These are just a few of the hundreds of letters we have received. The names and addresses of the writers are on file in our office and will be given upon request:

Miss B. M. A., Cleveland, O.—

"I have been using your 'Hairgro' for only three days, but I must say it is working miracles for my hair."

Miss M. L., Brooklyn, N. Y.—

"Several weeks ago I started using your 'Hairgro' and quickly discovered its magic. I have had such wonderful results that it is hardly believable."

Mrs. A. R., Cleveland, Ohio—"Please send me another bottle of 'Hairgro.' It has done wonders for my hair."

Mrs. G. W. Gans, Pa.—"Hairgro has showed marked results almost from the start. It has stopped the itching and falling hair and is curing my dandruff. My hair looks fine. I cannot thank you enough for the treatment."

Miss M. B., Wilson, Ark.—"I don't see how I could get along without 'Hairgro.' It has done everything for my hair that you said it would."

Mrs. A. D., Southington, Conn.—"I have found that 'Hairgro' is a wonder. It certainly has helped my hair to grow."

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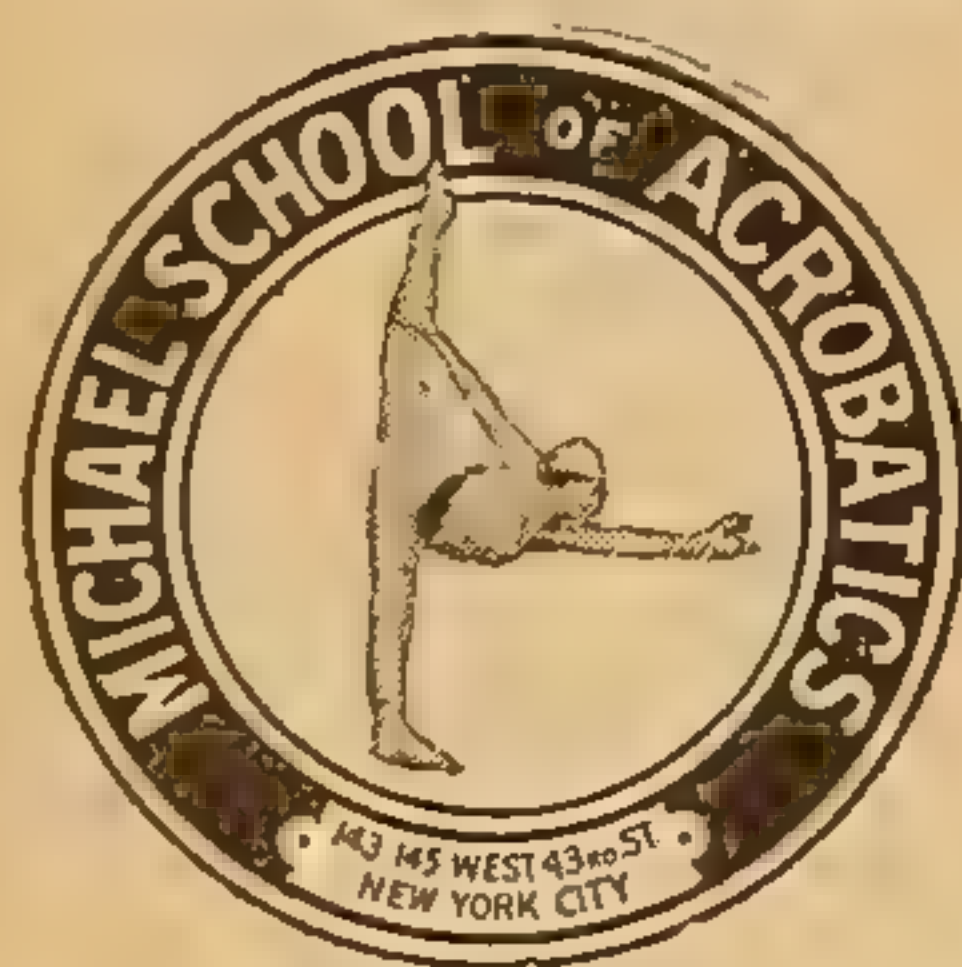
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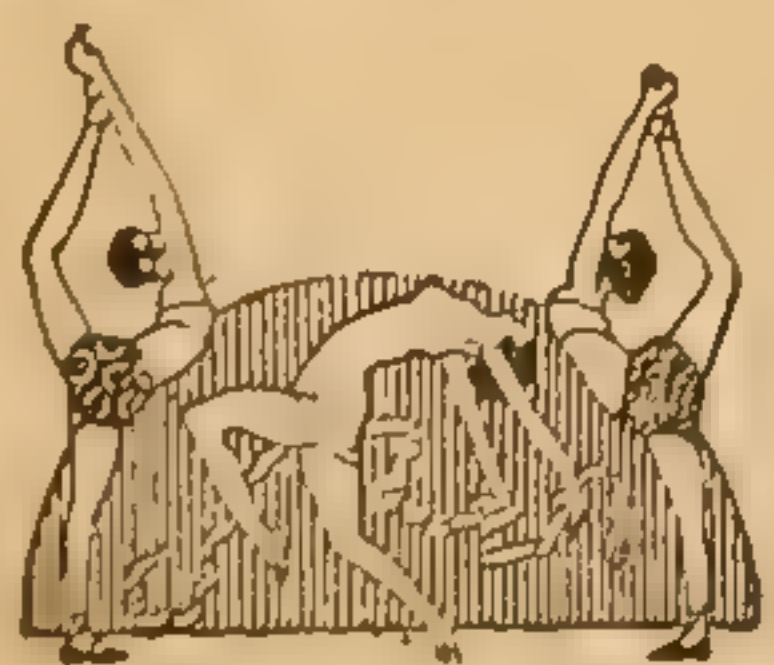
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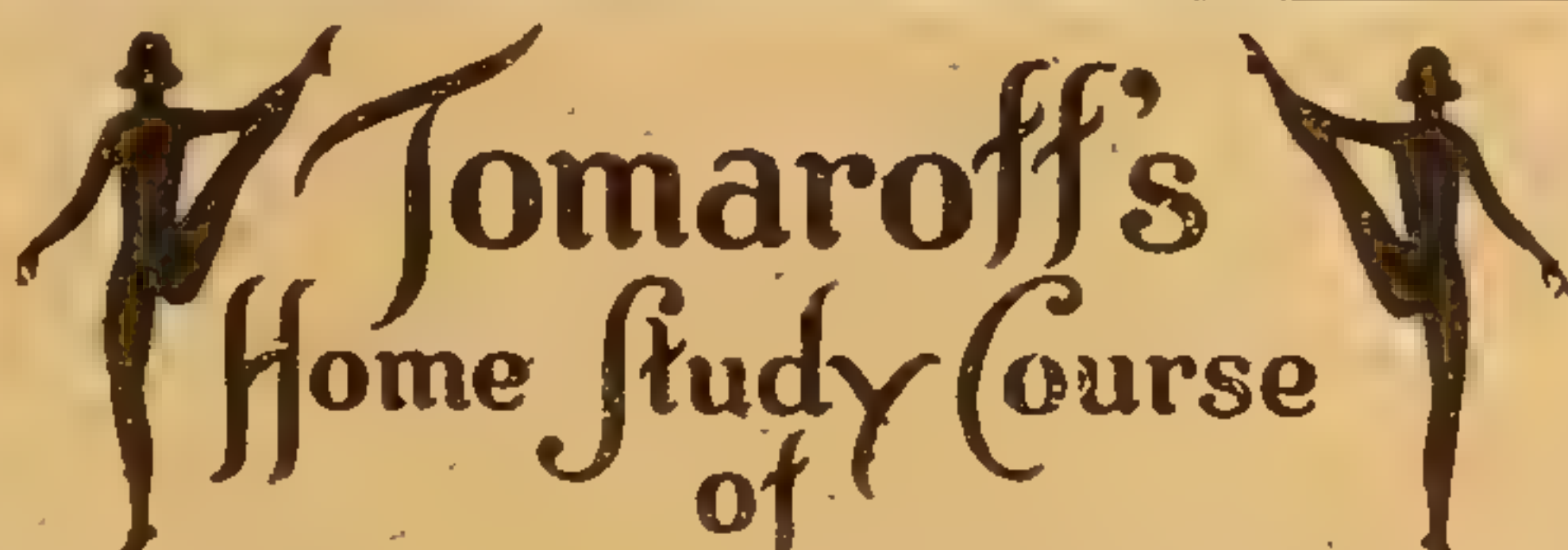
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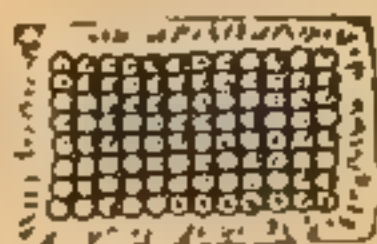
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But when Chandler came in the next morning she reported the astonishing news that there had not been a single applicant.

"Well, that is surprising," cried Chandler. "Are these extra people too proud to work outside of the moving pictures?"

"It isn't that, Mr. Chandler. They are putting on a huge production at the Midas-High Art Studio, and they say that all the extra people are being taken on. Anybody who is able to walk can get a job there, for they are using thousands."

Miss Bates was pleased that she did not have to break in a lot of useless office girls,



Donald Keith and Clara Bow in  
"My Lady of Whims."

but Dick Chandler was even more pleased at the news.

This would mean that Betty would be sure of some kind of a job, and, who knows, after a few days of hardship in a mob scene, she might be off pictures for life and be ready to settle down and marry.

"I think I'll drive out to the Midas-High Art Studio and look around," he remarked. "I'll ask Ed Brewster to let me look on. Ed won fourteen dollars from me in a poker game last week, so he ought to be glad to see me."

An hour later Chandler had found his way to the big lot where countless extra people were being lined up by assistant directors, some to be used as soldiers in the returning regiment and others as on-lookers at the curb.

Chandler's gaze searched the faces of the mob for a trace of Betty's face, but he caught no glimpse of her slender figure, her fine sensitive features or her big blue eyes. If Betty had been taken on, she was lost somewhere in the crowd.

Presently he found his way to a corner of the lot where a camera was set up and rehearsals were going on. He caught a glimpse of the baggy tweeds of "Big Ed" Brewster, and saw his friend waving directions with a hairy fist that held the ever-present cigar end.

Brewster was directing the rehearsal of a bit and from where he stood among the spectators, Dick could not see the actor.

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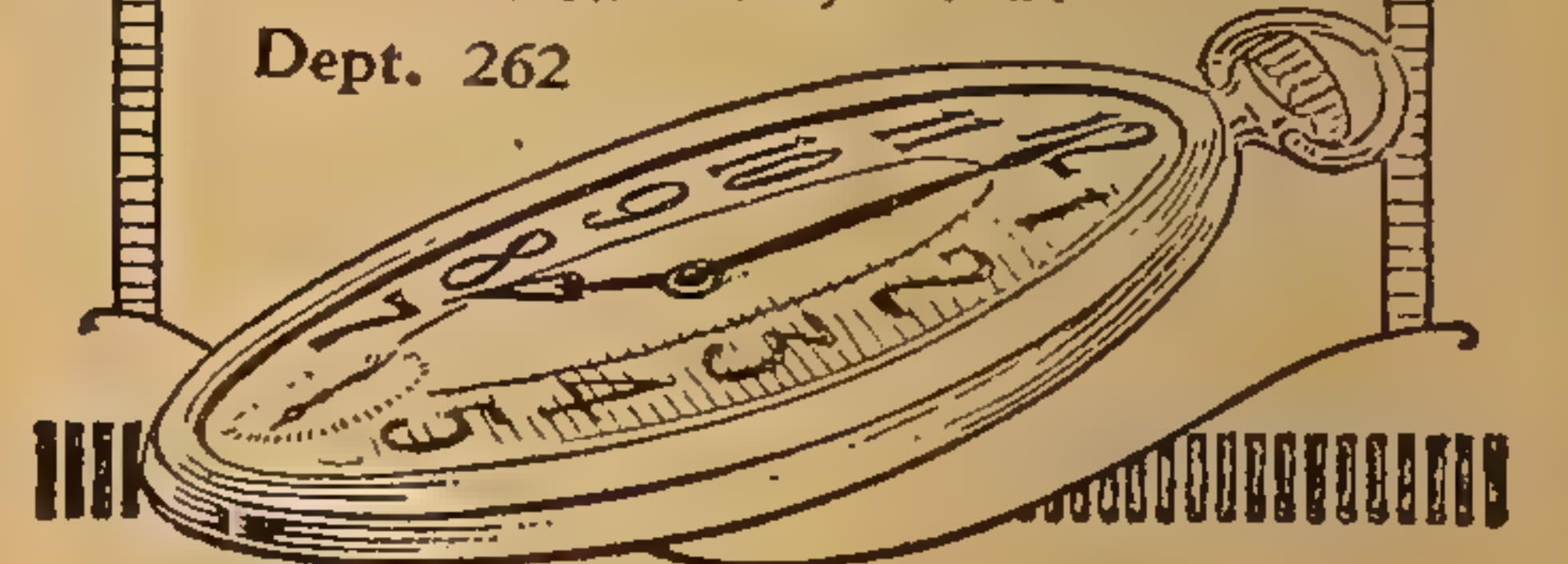
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tions. "Now you hear the sound of bugles in the distance! —They are coming! —Your eyes are strained for the first glimpse of the regiment. —Now you see the flags! —You are thrilled! And under the flags are the long files of bronzed soldier boys swinging up the street.

"Everybody cheers! You want to cheer too, but your throat is choked with sobs—"

Chandler edged closer. He caught a glimpse of the subject of Brewster's directions, and his heart leaped with joy. So Betty had landed a job! She was rehearsing a bit.

As he watched, a few extra men marched by, garbed as soldiers, and Dick saw how Betty scanned their faces with a heart-breaking expression of suspense and disappointment.

He heard Brewster mutter, "Not so bad!" and at this praise of his sweetheart, Dick felt a little thrill of pride. Betty must have a spark of talent after all, for when "Big Ed" Brewster growled, "Not so bad!" it meant more than the highest praise from other people.

Then came the big scene where one of the soldiers breaks from the ranks and Betty runs to meet him with outstretched arms, her face lighted up with joy and her eyes brimming with tears.

The soldier who had the part of the returning hero was rather clumsy in his rôle and Dick Chandler observed that Betty kissed him with obvious reluctance.

At the conclusion of that scene Brewster growled, "Not good enough! —You take a little rest and get yourself some lunch, sister, and we'll try it again this afternoon."

As Betty slipped away Dick heard Brewster say to his assistant, "Get that extra man who acted the part of the returning soldier. —I want to give him the once over and see if there is anything wrong with his face. The girl didn't put very much realism into that kiss."

While the assistant went to fetch the soldier, Dick Chandler touched his friend on the shoulder. "Hello Brewster, old kid! When do we sit in on another little game?"

Brewster shook hands warmly and after a few words of greeting remarked, "You see what we are up against in this game. That little girl that was just having a tryout, looked like the real thing to me —wonderful expression, real tears and everything —but when it came to the high spot, the long, rapturous kiss, she wasn't there. We may have to pull her out and put in an actress with more experience."

"Maybe the man was at fault," suggested Chandler. Anxious as he was to have Betty get another chance, he thought it unwise to tell the director that Betty was his friend. Any suggestion of a personal pull would do her more harm than good at that moment.

"I'm going to have another look at the soldier. He seemed all right to me. Not a bad sort of a youngster." But as the hero was led up before him, Brewster jumped back with an exclamation. "Holy Smoke!" he gasped. "Haven't you got a brain in your head? —Do you have to be told not to eat onions when you're going to do a kissing scene?"

Without waiting for an answer, the director shouted, "Get out! You can march in the ranks but don't you come within smelling distance of that young lady! —No wonder she couldn't put any punch into that long kiss."

"Maybe she doesn't like to kiss perfect strangers," remarked Chandler.

"Then she's got no business to be in the movies. If she's a good actress, she could kiss a wooden Indian and get away with it."

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"But you say she's just a beginner," said Chandler. "Maybe she has to learn the fine points gradually. —Tell you what, let me be the soldier."

"You? —You're just kidding!"

"Not at all! I was overseas. I know how to march all right. —And something tells me that she wouldn't find me so hard to kiss."

"You hate yourself, don't you, Dick? Well, you can try it on if you like. That guy is out. And there is no acting to his bit except what you saw. Any dub can do that."

"Thanks, old man, I'll do as much for you sometime," and Chandler hurried off with an assistant director to get his uniform and outfit.

After lunch the tryout was a very different affair. Before a set representing a section of Fifth Avenue hundreds of extra people were banked on the curb, kept in order by real policemen, while motorcycle cops dashed by occasionally to see that the Avenue was clear.

Among a knot of flag-waving women and children stood Betty, straining her eyes in the direction from which the parade was expected.

Brewster shouted his orders through the megaphone and aided by a number of assistants the big scene progressed just as he had conceived it.

"Now Betty, you hear the band coming. You force your way through the crowd clear up to the curb! —You are crazy with suspense. —You don't know what you are doing. You shove the policeman out of your way so you can see better!"

And so the story unrolled, while the cameras ground with occasional interruptions and re-takes. Later on it would be supplemented by long-range shots of Fifth Avenue taken at the time when the real troops were marching triumphantly after the victory.

Ed Brewster gave most of his attention to Betty. "You are staring at every soldier as he marches past! —You think you see your boy! The tears come to your eyes. —No, it is a stranger after all. —Your heart is breaking. —Now you are hoping once more. You are going to study each face until the last man has passed. Jazz it up, Betty!"

The girl was acting better than she had done at the rehearsal in the morning. Betty had realized that the kiss she had given that stranger was far from realistic. She had guessed from Brewster's expression that he was not satisfied.

All through her lunch period she was blaming herself for shrinking back from a stranger's kiss, and wondering how she could do better before the camera.

Then the inspiration came to her. She would pretend that this returning hero was not some imaginary "Bill" but someone whose kiss would be welcome. There was only one man whose kiss had ever thrilled her clear down to her toes. And that was Dick Chandler!

She would make herself see that stranger as Dick. She resolved to hypnotize herself so that she would really believe it was Dick she was kissing.

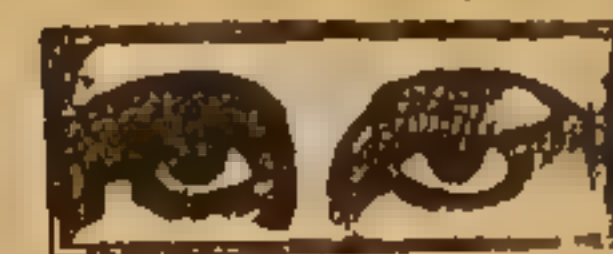
Ed Brewster was shouting at her: "Remember your heart is breaking! —Ah, there he is! He's not dead after all! It's Bill! He's running to you with outstretched arms——"

But as Betty shoved past the policeman and ran straight into the arms of the soldier she was crying through her tears, "Oh Dick, Dick! It's you!"

Once more she felt those masterful arms about her and tears were streaming from her eyes. They came without an effort.

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Even if she had hated him, Betty would have gone through with that kiss for the sake of her art, but she did not hate him. —Far from it!

And that long kiss was not art but something so much more gripping that "Big Ed" Brewster growled delightedly. "It's the real stuff! That kid's in the million dollar class!"

He added to his assistant: "We'll have to cut that kiss later. —It's too long. It would never get by the censors!"

And Betty opening her eyes after that long ecstasy murmured aghast, "Why, it is Dick!"

In that kiss Betty achieved the height of her film career. That was all she had ever dreamed of, and more too. It was acting that came straight from the heart and it thrilled her in every tiniest nerve and left her with a strange sense of having tasted the best that life can offer.

It was no wonder that she had dreaded Dick Chandler's caresses when he pleaded with her on the roof, for she had known instinctively that once he had kissed her like that, nothing else in the world would matter.

A few moments later Brewster had shouted "Cut!" and the camera ceased grinding. Betty was clinging to her lover's arm when the big director came hurrying toward her.

He extended both hands, exclaiming, "Great! Great! —I knew you'd make the grade!"

Betty smiled at him gratefully and her eyes were still moist with happiness.

"You did your part pretty well, Chandler," added "Big Ed" clapping his friend on the shoulder, "But Miss Wayne here is a find! Betty, I'm going to talk to the big chief tonight, and something tells me that tomorrow morning I can offer you a contract that you can't refuse."

"I'm not so sure about that," replied the girl squeezing Dick Chandler's arm with her two little hands, "I've already been offered a contract."

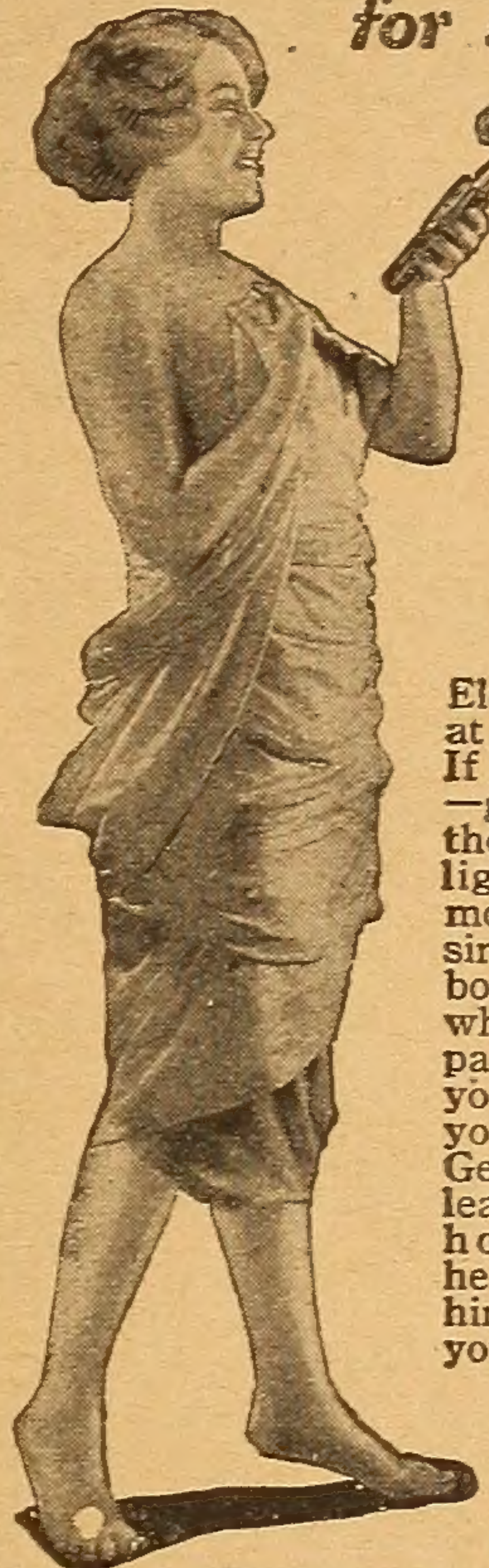
"You don't mean——" Ed Brewster gazed at her with ludicrous dismay.

"And Betty has accepted the contract," cried Dick Chandler excitedly. "The life contract is signed and sealed. —And I'm going to seal it again just to make sure." And he did!

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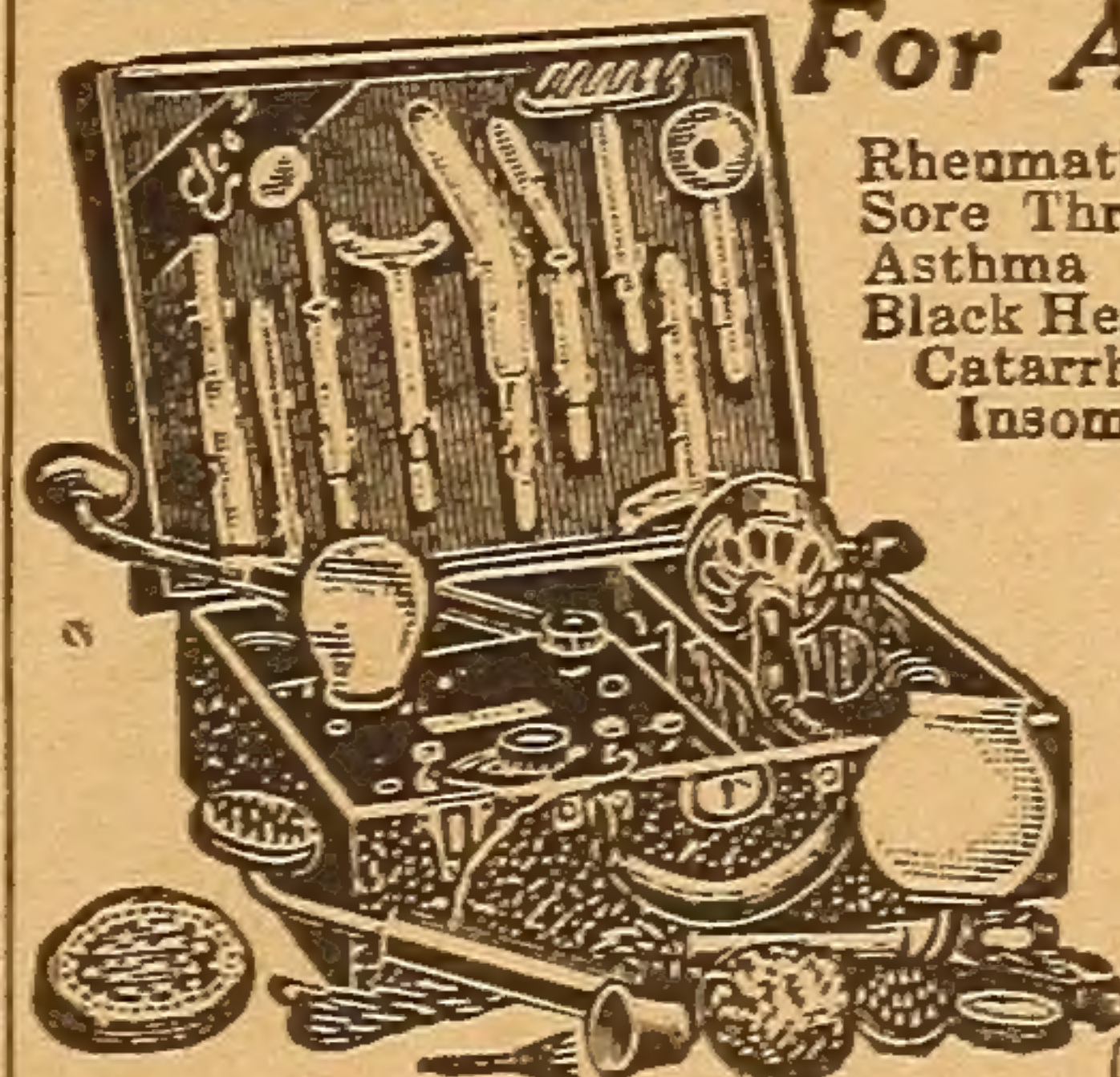
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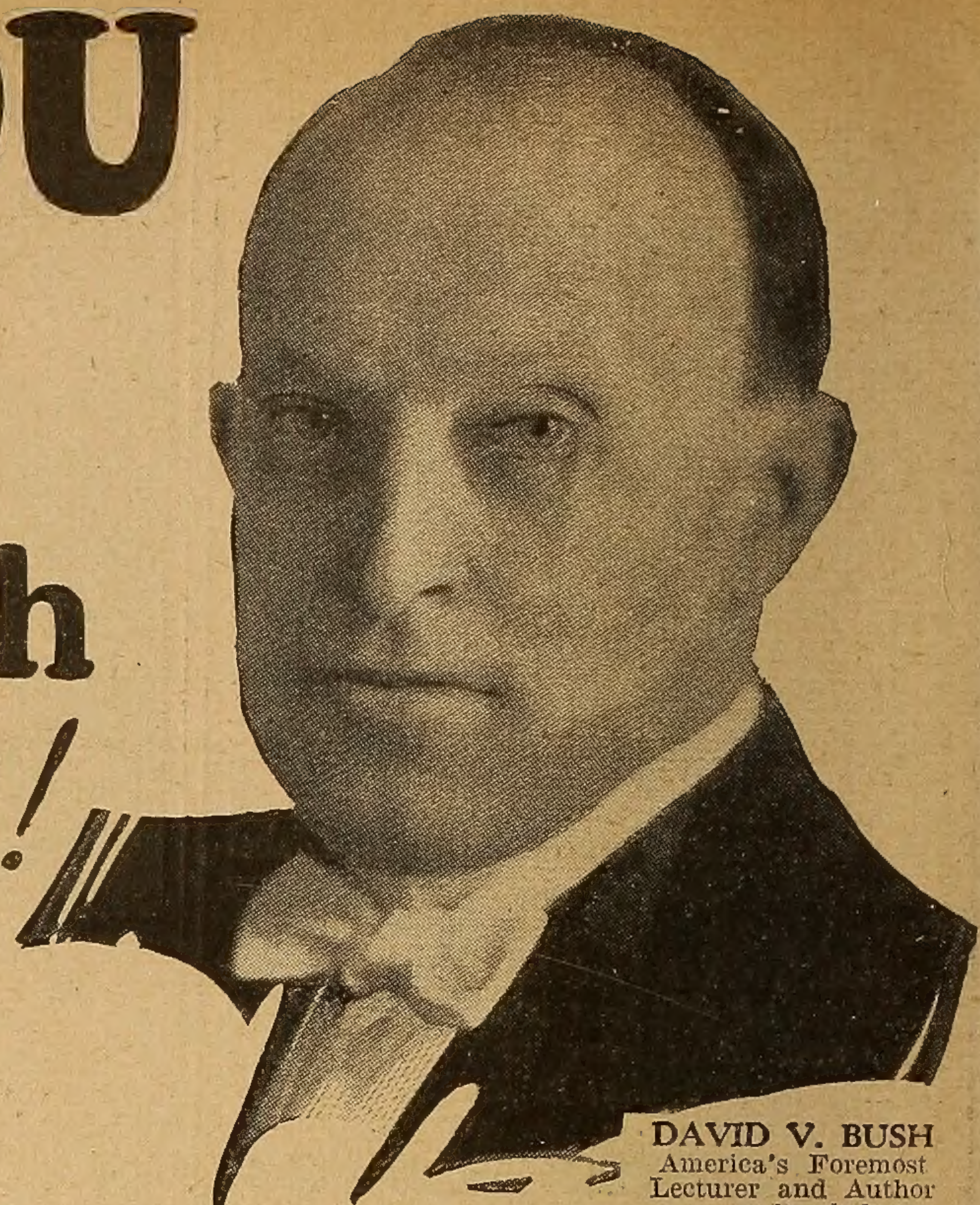
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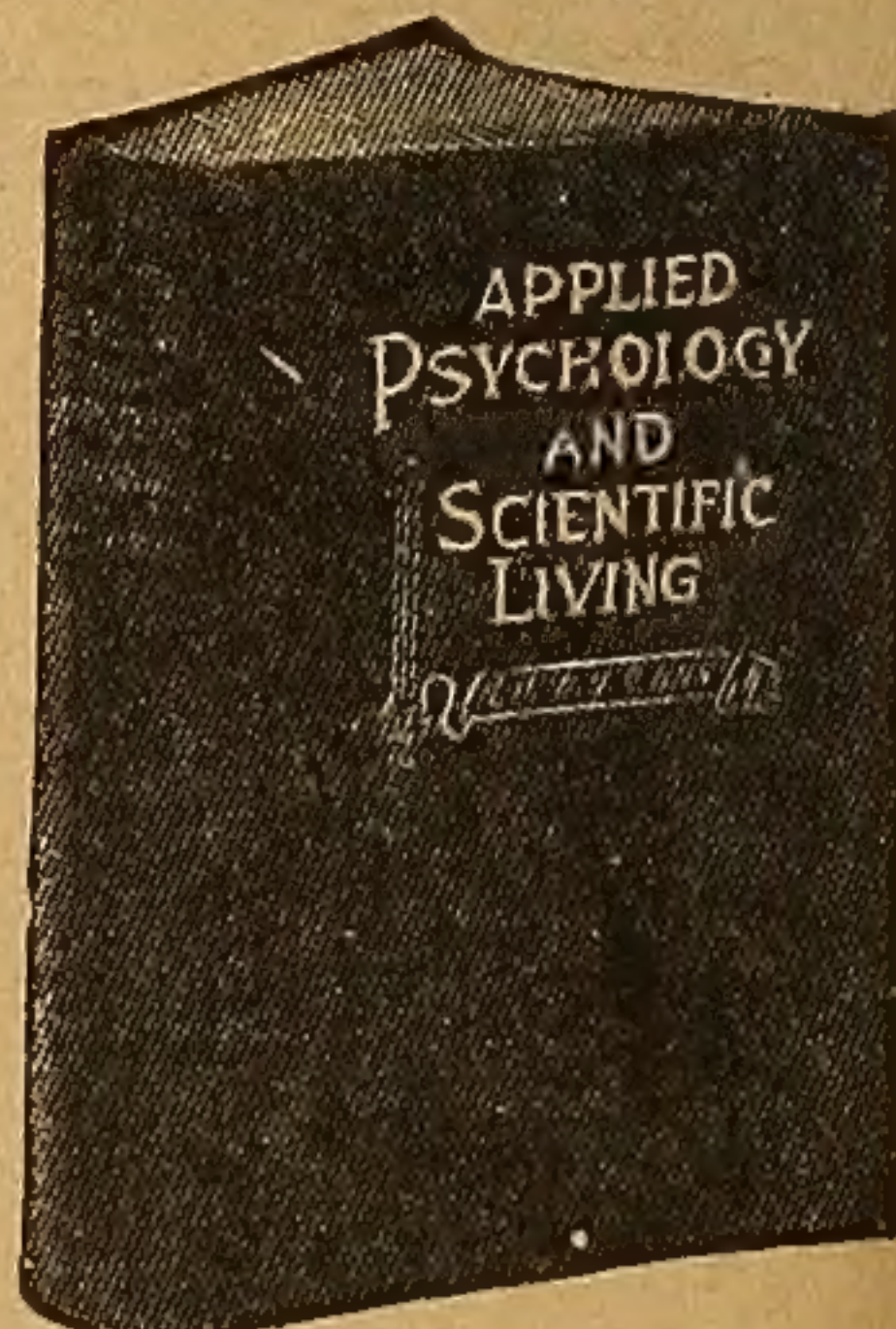
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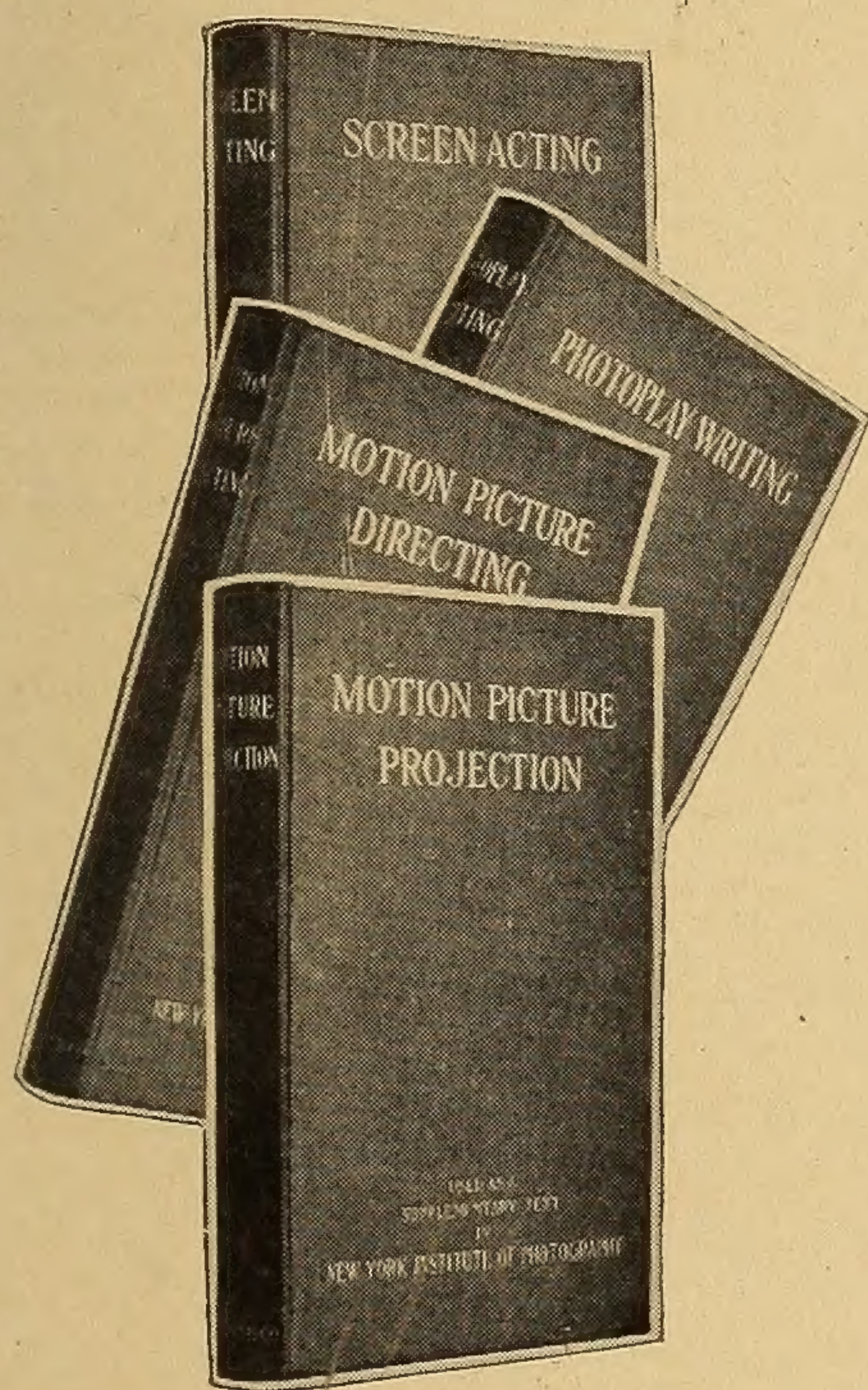
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